

NOV.  
1974



OLDE TIME



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# NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

## STARTING IN THIS ISSUE

"NIMBLE FINGERS"

A TATTING COLUMN

BY

MYRTLE HAMILTON

AND

FASHION

THROUGH THE YEARS

## PLUS

KNITTED DOILIES

COLORFUL PANSIES

CROSS STITCH INITIALS

HORN OF PLENTY LACE

CLUNY CROCHET





# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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Although inspirational verse is not so much in vogue as it once was, surely even the busiest among us has time to pause occasionally and take a little refreshment for the spirit. Therefore, at the risk of being considered a hopeless sentimentalist, I'm going to do my little bit toward reversing the trend.

This month, instead of a few words from me, consider the following:

## A THANKFUL HEART

I thank Thee, Lord, for shower and sun,

I thank Thee, for the morning dew;

I thank Thee for each day begun,

Its light that maketh all things new;

For flowers that bloom beside the way,

That life, health, love, fall to my part--

But most of all, and every day,

I thank Thee for a thankful heart.

A thankful heart is kingly dower,  
Is health and love--is shower and shine.

A thankful heart is life in flower,  
All things are mine while it is mine.  
Whatever, Lord, for me Thy will,  
Whate'er in life may be my part,  
I shall be more than glad that still  
Thou givest me a thankful heart.

A thankful heart is happiness,  
Of all men's search the golden goal.  
A thankful heart is heaven--no less,  
The promised rest unto the soul.  
I thank Thee, Lord, in all my ways,  
Giver of all good gifts Thou art--  
But most of all I give Thee praise  
For Thy best gift, a thankful heart.  
Esther Floyd



# Cherub in Filet



Use No. 40 hard-twist cotton and No. 11 hook



93 meshes





# The Spinning-Wheel in Song and Story

BY

FLORENCE YODER WILSON

*"Why Don't You Speak for Yourself, John?"*

Everyone interested in antiques sooner or later falls under the spell of the spinning wheel. It may be a large one for spinning wool or merely a small one for spinning flax which is coveted, the lure is the same. It is difficult to analyze its charm. Is it the wheel itself which delights with its spidery symmetry, its soothing, whirring song of peace and industry, or the associations with which our own personal memories and literature and art have invested it?

It seems always to have been etched clearly upon the horizon of the past, not as far back as Egypt, perhaps, or Greece, but certainly long, long ago.

As a matter of fact, the period of actual use of the spinning wheel in industry was a little over two hundred and fifty years. It made its appearance in England in the Sixteenth Century, taking the place of spinning by the hand spindle. With the advent of the Eighteenth Century, inventions were brought into being which, though opposed at first, gradually triumphed. Machines performed in a miraculously short time what it had taken many men, days and weeks to do in the past. Industry practically discarded the spinning wheel.

Now it proudly rests in private collections and museums, save where the growing army of crafts

workers makes its song sound again in the preparation of flax or wool for some handwoven product.

In England, in 1720, with rumors of flying shuttles and spinning-jennys all about, the spinning wheel was in its hey-day. As it took from eight to ten spinners to keep one weaver busy, it is easy to see that a tremendous army of workers was necessary to keep the manufacturers of cloth up to any kind of mass production.

While much spinning and weaving was done in the home, mostly by women, spinning was a business largely carried on by individual spinners, men who made their living by it. The spun yarn was sold to "masters" who, in turn, passed it on to the weavers of the growing textile industry.

But in 1764, an English weaver, by the name of Hargreaves, invented the spinning-jenny which consisted of a horizontal fly-wheel which drove as many as eight vertical spindles and filers. This machine enabled the spinner to keep pace with the weaver.

Not long afterwards the spinning machine of Sir Richard Arkwright, which further perfected the process of spinning, appeared.

Then Samuel Crompton presented to the world a machine which overcame the defects of both of the foregoing inventions and which was

called a mule, deriving its name by the fact that it is combined features of Hargreaves' jenny and Arkwright's spinning machine.

As if to be ready for inventions to come, John Kay, another Englishman, had invented the famous flying shuttle in 1738, which did for weaving what Hargreaves' spinning jenny did for spinning, doubling and quadrupling the output of the weaver.

Towards the end of the Eighteenth Century, Eli Whitney invented the cotton gin, which prepared material in an even faster way for the making of thread; and water power and later steam, came to take the place of human power in the running of the machines.

Little wonder that the graceful spinning wheel became obsolete in industry.

Stated in this rather condensed way, the history of this tremendous revolution, which has brought so many beautiful materials to us as clothing, sounds comparatively simple, but it would take many books to explain to the needleworkers of today the more somber side of this industrial revolution.

The men who made these inventions invariably bore the brunt of the fate meted out to those who effect great changes. Eli Whitney's cotton gin was stolen; English working men mobbed and almost killed John



Kay for inventing the flying shuttle; John Hargreaves was driven from the country by angry mobs because he had invented his spinning jenny with which one man could perform the work of many; and the factories of Sir Richard Arkwright were destroyed by ignorant mobs.

Fate was even more severe to some of those whom the changes were to affect, for as these tremendous new forces evolved, armies of working men were thrown out of employment. Whole villages in rural England disappeared, for the spinners and weavers no longer had any work to do. Oliver Goldsmith wrote a description of one of these rural tragedies in his poem, "The Deserted Village."

But however short the actual existence of the spinning wheel as a necessary aid to industry, it is a tribute to the grace, charm and beauty of this little instrument that during the short period of its universal use, it made a deep impression on literature and music. Just run over in your mind a few of the spinning heroines who make an imperishable tribute to the spinning wheel.

Goethe, the German poet, wrote the story of "Faust" around which Gounod, the musician, and other musicians, too, composed operas. Marguerite, the heroine in Gounod's "Faust" who is instrumental in saving Faust from the Devil, is first presented as a vision seated at her spinning wheel, a symbol of purity and innocence.

In the Opera called the "Flying Dutchman," by Wagner, another story of a lost soul saved by the faithfulness of a woman, a whole act is given over to the Spinning Chorus. Senta, the heroine, is shown with her maidens, all with spinning wheels. The wheel's hum, the orchestra spins out the marvelous music and Senta, in ringing voice, cries out that she is the woman who will remain faithful to the "Flying Dutchman," and so remove the curse which has doomed him to wander forever unless he could find a woman who would love him faithfully, even unto death.

Franz Liszt's piano arrangement of this chorus, the "Spinning Song" is a deathless paean of beauty to the spinning wheel.

Our own Longfellow chose the moment when Evangeline was seated

at her spinning wheel to present her to the world in his poem, "Evangeline."

Everyone knows the story of her deathless love for Gabriel and how its faithfulness was at last rewarded by that one glimpse of him as he lay dying in the almshouse.

Puritan Priscilla, the same poet also pictured at her spinning wheel, when bashful John Alden, with cheeks flushed with embarrassment, called to deliver the message of his friend, Miles Standish.

We do not need to go to literature and music for all of the pictures. Surely, it is not beyond the memory of some of our own readers to recall a vision of someone spinning.

It is possible that the most erudite psychoanalyst could determine all the composite associations connected with the spinning wheel and their effect upon our feeling for it.

A simpler method might be actually to spin. After the technique is perfected we might sit down some day and start the wheel going.

The mind becomes contemplative, a mood of meditation descends, and then if you have given yourself over to the delight of it, a swift clarity of vision ensues, some clear straight way is shown you, a problem solved, or the loyalty and steadfastness which true love demands, is revealed.

It is not too far from the mark to assume that the clarity of vision invoked by her spinning prompted Senta to save the soul of the Flying Dutchman from a fate that was worse than death, and reassured Evangeline that her years of waiting would at last be rewarded by a sight of Gabriel.

Spinning might be good for all of us today.

---

## “ ” ? “ ” ? “ ” Query & Quote

Help! I need some, and I might be of some possible aid to other readers of the June-July issue. I started the Ravel Mat (page 4), using odds and ends of accumulated yarns (I had nothing to unravel). It occurred to me, after knitting awhile, that wool was the available yarn in bye-gone days. Now we have many fibers. Mostly Acrylic is used. I dye-tested this yarn, and true to the label, it does not take the color! I thought this information might be pertinent to anyone planning a mat, using modern materials.

Mrs. Robert W. Musulin, Torrance, California

I, too, was interested in the June-July (1973) article on Old Time Ravel Mats, as Mrs. Cramer was (in March issue) and intended to write.

I was 83 in January of 1974. My mother made a ravel rug when I was very young, but I watched her make it and liked it. Hers was made mostly of the heavy knit wool men's socks. Strips were cut lengthwise of the knit piece, then raveled across one edge about two-thirds of an inch and a half strip. I don't know any good reason why the strips couldn't be cut wider and raveled from both

edges to the middle. Mother didn't.

I had quite a few heavy woolen socks and an old red sweater. I cut strips and raveled them. Then I sewed them to an old piece of ticking I had. I don't know any reason for not dyeing the material before cutting and raveling, if desired. I didn't. I sewed the strips on hit or miss, with a bit more red at the ends. One of my grandsons liked the rug so well he asked me for it. His mother says he still loves it, and he is in high school.

Raveling isn't too hard, but just be sure to ravel an even distance down. Heavy knits are best.

Mrs. James O. Sherman, Box 35, Angora, Mn. 55703

With so much being said about rug making from cast-offs, don't forget about the loops cut from old T-shirts, chained and braided and sewn as any braided rug.

Mrs. D.L. Arnold, 2625 Royal Crest Drive, Escondido, California 92025

At this particular time, there seems to be a resurgent interest in all the old crafts which make use of discarded materials, and we will try to use more material of this nature.



# Knitted Table-Mats

By MARY L. HALLOCK

For the mats illustrated No. 12 knitting cotton was used, with steel needles, No. 18. Crochet cord may be substituted for the knitting cotton, with good results. For the smallest mat cast on 9 stitches, putting 3 stitches on each of 3 needles.

1. Over, knit 1; repeat around.
- 2, 4, 6, 7, 9, 10, 12, 13. Knit plain.
3. Over, knit 2; repeat.
5. Over, knit 3; repeat, making 36 stitches.
8. Over, narrow, over, knit 2; repeat.
11. (Over, narrow) twice, over, knit 1; repeat.
14. Over, narrow; repeat.
- 15, 16, 17. Knit plain on wrong side of work.

Bind off loosely.

These directions are to be followed for the larger mats, which may be easily made of any size desired. Simply continue the Increase as indicated, adding 9 more stitches to the star with each widening row, or 1 stitch to each point of the star. Thus, for the small mat, you have 36 stitches in the star, in 5th row; for the next size you would knit 6th row plain, and in next row -: over, knit 4, repeat, making 45 stitches in all. The third size has still another increase, or 54 stitches, and the fourth 63 stitches. It will be readily seen that the mats may be made of any de-

sired proportion. In narrowing off the star-points, and making the openwork, the same general instructions are followed. The small mat has 54 stitches in last row, the next size 72 stitches, the third 90 stitches, and the fourth 108. The point of star decreases by one stitch each row, always with 2 rows plain between the openwork rows, with one more repeat of "over, narrow" between.

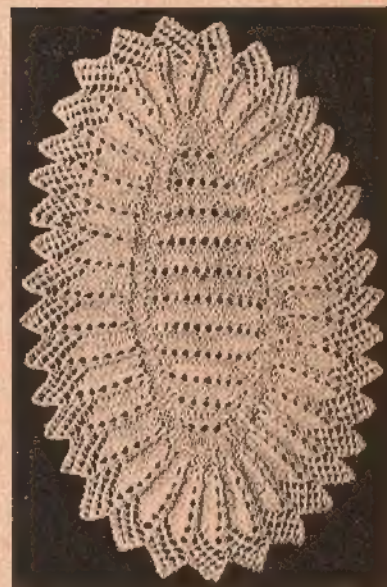
Border: Cast on 12 stitches.

1. Knit 3, purl 3, (over, narrow) twice, over, knit 2.
2. Knit 10, leave 3 on needle and turn.
3. Slip 1, purl 3, (over, narrow) twice, over, knit 2.
4. Knit plain.
5. Knit 3, purl 5, (over, narrow) twice, over, knit 2.
6. Knit 12, leave 3 on needle, turn.
7. Slip 1, knit 5, (over, narrow) twice, over, knit 2.
8. Knit 7, purl 6, knit 3.
9. Knit 4, (over, narrow) 5 times, over, knit 2.
10. Knit 7, purl 7, leave 3 on needle, turn.
11. Knit 11, (over, narrow) twice, over, knit 2.
12. Bind off 6, knit 11.

Repeat from 1st row.

For the larger sizes the directions are just the same, with increased number of stitches. For the smallest

mat, beginning with 12 stitches, there are 17 points; for the second size, with 16 stitches, there are 23 points; third size, 18 stitches, 30 points, and for the fourth size, with 18 stitches, 38 points.



Oval Mat

Cast on 7 stitches.

1, 4, 8, 11, 13, 17, 19, 22, 26, 28, 32, 35, 37. Knit plain.

2, 5, 7, 10, 14, 16, 20, 23, 25, 29, 31, 34, 38. Purl.

3. Knit 1, widen (by picking up and knitting the loop between stitches), knit 5, widen, knit 1.

6. Knit 2, (over, narrow) 3 times, knit 1.

9. Knit 1, widen, knit 7, widen, knit 1.

12. Knit 1, widen, knit 9, widen, knit 1.

15. Knit 2, (over, narrow) 5 times, knit 1.

18. Knit 1, widen, knit 11, widen, knit 1.

21. Knit 1, widen, knit 13, widen, knit 1.

24. Knit 2, (over, narrow) 7 times, knit 1.

27. Knit 1, widen, knit 17, widen, knit 1.

30. Knit 2, (over, narrow) 9 times, knit 1.

33. Knit 1, widen, knit 19, widen, knit 1.

36. Knit 1, widen, knit 21, widen, knit 1.

39. Knit 2, (over, narrow) 11 times, knit 1.

Make three more bars like the last, without increasing; then decrease by narrowing just where you widened until you have 7 stitches to



Doilies of Four Sizes



bind off. Make the border as for the largest round mat, with 18 stitches; 36 points will be required. Join the ends, and sew over and over to the center. If this is carefully done the joining will in neither case be perceptible.

As will be noted, the oval mat may be enlarged to any desired size, or may be made smaller. To enlarge it you have only to continue widening until the center is of the width wanted, make the proper number of bars (in proportion to width) without increasing, and narrow off as directed. A smaller oval, for celery tray or olive dish, or for whatever purpose desired, may be begun with 5 stitches, which will give two holes in the 1st bar, or a still smaller oval may have 3 stitches to begin with, giving one hole in 1st bar. Having knitted

one mat, whether oval or round, no one will have any difficulty in getting the correct proportion. The border should, of course, be made of width to correspond with the center.

In making sets of these mats for sale it is an excellent plan to let the prospective customer decide on the sizes wanted, perhaps cutting circles or ovals of paper; then one is able to fill the order with exactness.

The design for a knitted facecloth, of which more than one hundred were sold through one exchange, is also very attractive for mats, and may also be of any desired size or sizes. Use the material designated, or for a finer cloth, No. 16 knitting cotton with needles to correspond. Cast on 45 stitches and knit back plain.

1. Knit 7, leave 38, turn.

2. Knit 7.

3. Knit 10, leave 35.

4. Knit 6, over, narrow, knit 2.

5. Knit 13, leave 32.

6. Knit 13.

7. Knit 16, leave 29.

8. Knit 12, over, narrow, knit 2.

9. Knit 19, leave 26.

10. Knit 19.

11. Knit 22, leave 23.

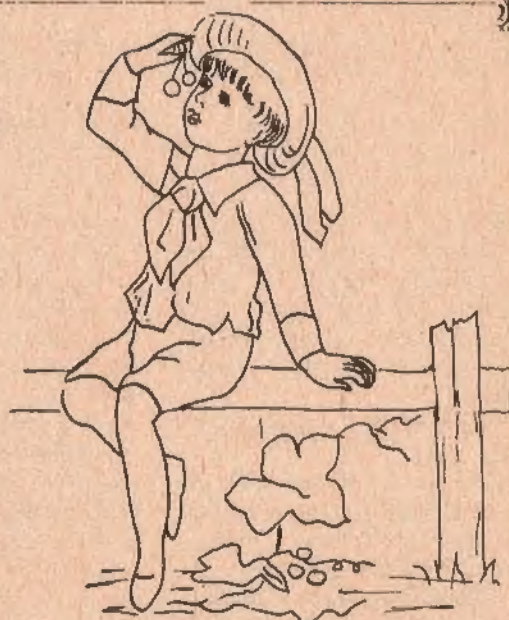
12. Knit 18, over, narrow, knit 2.

13. Knit 25, leave 20.

Proceed in this way, knitting 3 more stitches each time, and making the eyelets in the border regularly, until all the stitches have been taken up; then purl back to beginning. This completes one gore, 17 of which are required for the size of cotton named. Join the edge which is bound off carefully to that where the work is cast on.

In Our Next Issue

## VILLAGE SCENES.



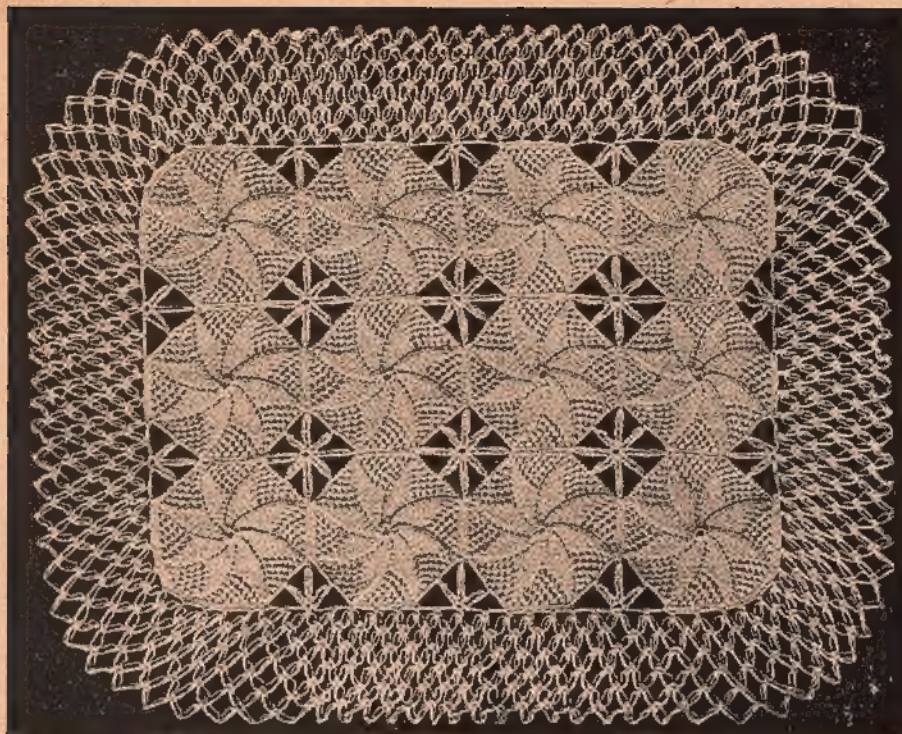
## A Quilt Series

from authentic designs

by

# Kate Greenaway





## Counterpane in Knitting and Crochet

Use carpet-warp with No.10 or No.12 knitting needles, knitting cotton or crochet cord, or other thread of similar size, with No.16 needles. If one knits tight a larger needle should be chosen than if one's work is naturally loose.

Cast on 8 stitches, leaving quite a length of thread.

1. -:- (over, knit 1) twice; take another needle and repeat from -:- until you have 4 needles, forming a round, with 16 stitches, counting the "overs". Work with a 5th needle.

2. Knit plain.

3. -:- Over, knit 2; repeat from -:- around.

Continue in this way, making an "over" at beginning and middle of each needle in every odd round, and knitting the even rounds plain, until you have 7 stitches in each of the 8 sections and 6 holes between sections. If larger octagons are wanted continue as directed until you have 12 stitches (or more) and 11 holes deep, or one less hole than stitches. Then, after knitting the following plain round, proceed to make the points, with openwork between, as follows:

1. -:- Over, knit 1, over, narrow, knit rest of that section plain; repeat

for each remaining 7 sections.

2. Knit plain.

Repeat these 2 rounds, only making an extra "over, narrow" in the odd rounds each time, knitting the even rounds plain, as usual, until you have used up all the stitches of each section and have a row of 7 holes between points. After knitting the plain round bind off evenly and loosely enough so the edge will not draw in the slightest.

Join the octagons by one side of each, leaving a square space in the center. This joining may be done with needle and the same thread used for the work, or with single crochet; in either case the corners should match perfectly. To fill the square, make a chain of 5 stitches, join; -:- chain 8, fasten in corner of space, where the two sides of octagons come together, chain 8, a double in ring, chain 6, a double in center of side (over 4th or center hole), chain 6, a double in ring; repeat from -:- 3 times and fasten off securely.

To fill the half-square spaces around outer edge, fasten in at point on one side, and make a double in each stitch across the side, 16 doubles in all, chain 13, fasten back

in 4th stitch, forming a ring, chain 6, fasten in side of square, chain 6, fasten in ring, chain 8, fasten in corner, chain 8, fasten in ring, chain 6, fasten in other side, chain 6, fasten in ring, chain 9, 16 doubles across the side; repeat, working with doubles around 3 sides of the corner octagon.

As a border 5 rows of knot-stitch were used. Fasten in 1st of 16 doubles.

1. (Two knot-stitches, miss 4 doubles, a double in next) 3 times, 2 knot-stitches, fasten in 5th of 9 chain, 2 knot-stitches, fasten in ring, 2 knot-stitches, fasten in 5th of 9 chain, 2 knot-stitches, fasten in 1st double following; repeat, working around corner as across the 16 doubles. To make a knot-stitch, draw out the stitch on needle about one-half inch, take up thread and draw through this loop, insert hook under the thread, between it and the loop, take up thread and draw through, take up and draw through the 2 stitches now on needle, chain 1, and repeat. Directions given are for 1 knot-stitch.

2. One knot-stitch, fasten with a double under 2 threads of the knot-stitch of last row, close to the knot, a double on other side of same knot, -:- 2 knot-stitches, a double before and after next knot, in same way, repeat from -:- around.

3, 4, 5. Like 2d row.

If one desires to make the counterpane entirely of knitting, the spaces between octagons may be filled with a small knitted square, thus: Having finished an octagon, bind off all but one section, leaving the stitches of this section on one needle; knit the stitches of that section plain and purl back, then knit plain again, repeating until you have a perfect square, and bind off. When joining the squares, alternate with the octagons, so that each octagon has 4 squares and 4 octagons joined to it. When an octagon and its accompanying square is finished darn the end of cotton left when casting on the stitches at center neatly in, never cutting off the end closely. Thus there will be less danger of raveling when the counterpane is washed.

This design is very pretty for chairbacks, tidies, or other smaller pieces of work, and is not at all difficult to do. By keeping an octagon at hand for "pick-up" work, one very soon has a sufficient number for a handsome counterpane.



# Baby Bell Set

Two simple but very pretty medallions are used in making this dainty jacket and bonnet, the smaller ones filling in the spaces between the larger ones, and all joined by means of plain chains. The medallions are very easy to make, and as dainty as possible, and they may be used in many different ways, limited only by the ingenuity of the worker, a thread being chosen which is suited to the purpose. For the set pictured, No.30 crochet cotton was used, but a finer or coarser thread may be preferred.

For the large medallion: Chain 9, join to form a ring.

1. Ch 5, (a tr in ring, ch 2) 7 times, join to 3d of 5 ch, making 8 sp in all.

2. Five d tr in 1st sp (ch 4 for 1st d tr of row). Ch 1, repeat, putting 5 d tr in each sp, 1 ch between groups, and joining last 1 ch to top of 4 ch.

3. Six d tr (ch 4 for 1st) in 5 d tr, 1 in each of 1st 2, 2 in 3d and 1 in each of last 2, ch 4; repeat, joining last 4 ch to top of 4 ch which stands for 1st d tr.

4. Six d tr in 6 d tr, keeping top loop of each on needle and working all off at once, ch 9, fasten with d c under 4 ch, ch 9; repeat, joining last 9 ch to top of 1st cluster. This completes a large medallion. Fasten off securely.

For the small medallion: Chain 8, join to form a ring.

1. Like 1st row of large medallion.

2. Five d tr in sp, (ch 4 for 1st, always) keeping top loops on needle and working all off together, ch 9; repeat, joining last 9 ch to top of 1st cluster.

The bonnet is begun at center of crown with a large medallion. Surrounding this is a circle of 8 small medallions, as follows: Having

made the 1st cluster of 2d row, (chain 4, fasten under 9 chain of large medallion, chain 4, a cluster in next space of small medallion) twice, then complete the small medallion and fasten off; make the next small medallion in the same way, joining 2 loops to next 2 loops of large medallion, work 5 free clusters, chain 4, fasten in 1st free 9 chain of 1st small medallion, chain 4, join to top of 1st cluster. Continue in this way until you have joined 8 small medallions around the large one, joining last small medallion also to 1st. There will be a small medallion at each side of the large one, 3 above, and 3 below, at back of neck. Join a small medallion to the 1st and 3d of the latter, as follows: Make a cluster, chain 4, join to 2d free chain of small medallion above, counting back from where the latter joins the large medallion, chain 4, a cluster in next space, chain 4, join to next free chain of same small medallion (next the joining) chain 4, cluster in next space, chain 4, join to 1st free chain of the 2d of the 3 small medallions, chain 4, cluster in next space, and continue around as usual. Join a small medallion below the 3d of the 3 in same manner; then to fill in between the 2, at back of neck, work thus: Chain 8, join; chain 5, join to 2d free chain of 1st of the 2 small medallions last made, counting down, chain 5, double in ring, join to the 2 free chains of the 2d of the 3 small medallions in the same way, and to the 2 free chains of the last medallion made; fasten off in the ring. You now have for the crown a circle of 8 small medallions around the large one, with 2 joined below, and a loop ring between.

For the front of bonnet: Make a

large medallion, joining by 1st 2 loops to 2 loops of the 1st small medallion added at back of neck, by next 2 to the 1st of the 3 small medallions at lower edge of crown, by next 2 to the small medallion above this, and finish the medallion as usual; join next large medallion to preceding by 3 loops at the side, by next 2 loops to small medallion of crown, next 2 loops to next small medallion, and finish as usual.

Make 4 more large medallions, joining in the same way. For the edge of front make 6 large medallions, joining each to preceding by 2 side loops, and to large medallion of preceding row by 2 loops, leaving 2 free loops between joinings and 6 free loops on outer edge. Fill in the spaces between the large medallions with small ones, joining 2 consecutive loops to 2 free loops of each of the 4 large medallions, all around.

For the Edge:

1. Fasten in 1st free loop of corner medallion, (ch 6, a dc in next loop) 9 times, -- ch 7, a dc in 1st free loop of next medallion, (ch 6, a dc in next) 5 times, repeat from -- across front, work around corner medallion as before, and continue along the edge of next, making 7 ch between medallions and 6 ch between loops, with ch 6, a d tr in the ring at back of neck, ch 6, and continue, ending with 7 ch, fasten in loop where 1st ch started.

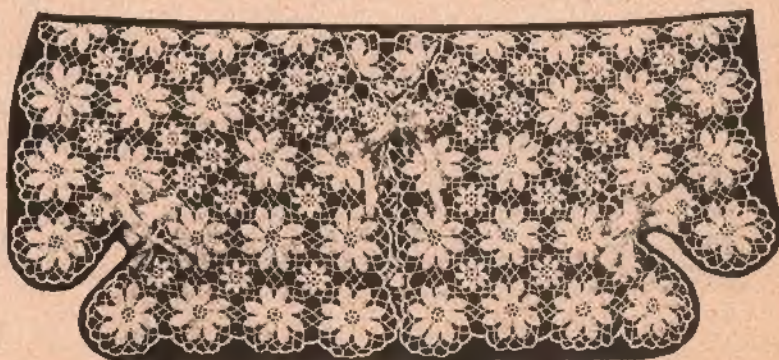
2. Fill each loop of 6 ch with 8 dc and each loop of 7 ch with 10 dc, all around, and join last to 1st neatly; fasten off. Finish with rosettes and ties of ribbon, delicate pink or blue, as preferred.

The pretty little jacket, kimono-

Continued on page 9



Baby Bell Bonnet



Baby Bell Jacket of Flower Medallions



# Knitted Doilies and a Simple Edging

By FRIEDA BETTEX

Two needles are used in knitting these doilies, which will be found very desirable for many uses, and will make the nicest of gifts to those who enjoy the possession of articles in this new-old variety of thread lace. Any size of thread may be chosen; the coarser it is, of course, the larger will be the doilies. Needles should be of a size suited to the thread. It is an excellent plan to first knit a sample gore or section, from which may be judged results. Methods of knitting vary greatly, some workers requiring larger or smaller needles, because their work is done more tightly or loosely, as the case may be.

## No. 1

Cast on 26 stitches and knit once across plain.

1. Slip 1, knit 2, (over narrow) 10 times, over, knit 3. Be careful to have the slipped stitches on the outer edge rather loose.

2. Slip 1, knit 24, turn, leaving 2 on needle.

3,5. Slip 1, knit 21, over, knit 3.

4. Slip 1, knit 24, leave 3.

6. Slip 1, knit 24, leave 4.

7. Like 3d row.

8. Slip 1, knit 23, leave 6.

9. Slip 1, knit 20, over, knit 3.

10. Slip 1, knit 22, leave 8.

11. Slip 1, knit 19, over, knit 3.

12. Slip 1, knit 21, leave 10.

13. Slip 1, knit 15, narrow, over, narrow, knit 2.

14. Slip 1, knit 18, leave 12.

15. Slip 1, knit 12, narrow, over, narrow, knit 2.

16. Slip 1, knit 15, leave 14.

17. Slip 1, knit 9, narrow, over, narrow, knit 2.

18. Slip 1, knit 12, leave 16.

19. Slip 1, knit 6, narrow, over, narrow, knit 2.

20. Slip 1, knit 9, leave 18.

21. Slip 1, knit 3, narrow, over, narrow, knit 2.

22. Slip 1, knit 6, leave 20.

23. Slip 1, narrow, over, narrow, knit 2.

24. Slip 1, knit 25.

This completes one section. Repeat from 1st row until you have completed twelve sections, then bind off rather loosely, sew up the open side evenly and draw the center together as closely as possible. Then stretch the doily on a board with pins or thumb-tacks, or sew to a cloth stretched in an embroidery frame, drawing the points out as evenly and much as you can, wet it and leave until perfectly dry; it will then lie flat and smooth. I imagine this doily would be very pretty to use as a cushion cover knitted in white or cream colored silk; one could then

make a row of French knots on the outer edge, just a little inside the border, with green, and a small flower in loop, or daisy stitch in the widest part of each section and at the center - the flower of light blue, perhaps, with a center of yellow. Or this part of the work could be done with beads. The doily may be made larger by casting on more stitches to begin with, and working a greater number of rows according to the directions given.

Cast on as you bind off, rather loosely.

## No. 2

Knit like No. 1 until you have completed the 8th row.

9. Slip 1, knit 6, narrow, over, knit 12, over, knit 3.

10. Slip 1, knit 22, leave 8, turn.

11. Slip 1, knit 8, narrow, over, knit 2, narrow, over twice, narrow, knit 3, over, knit 3.

12. Slip 1, knit 8, purl 1, knit 12, leave 10.

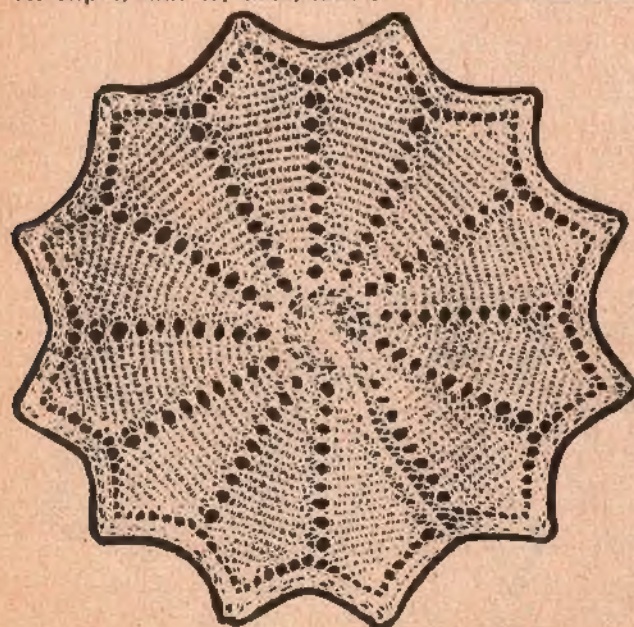
Continue like No. 1 from 13th row.

## No. 3

Knit like No. 1 until you have completed the 6th row.

7. Slip 1, knit 5, (narrow, over twice, narrow, knit 4) twice, over, knit 3.

8. Slip 1, knit 9, purl 1, knit 7, purl 1, knit 5, leave 6.



No. 1



No. 2





No. 3

9. Slip 1, knit 9, (narrow, over twice, narrow) twice, knit 3, over, knit 3.

10. Slip 1, knit 8, purl 1, knit 3, purl 1, knit 9, leave 8.

11. Slip 1, knit 9, narrow, over twice, narrow, knit 6, over, knit 3.

12. Slip 1, knit 11, purl 1, knit 9, leave 10.

13. Slip 1, knit 5, (narrow, over twice, narrow) twice, knit 2, narrow, over, narrow, knit 2.

14. Slip 1, knit 8, purl 1, knit 3, purl 1, knit 5, leave 12.

15. Slip 1, knit 5, narrow, over twice, narrow, knit 3, narrow, over, narrow, knit 2.

16. Slip 1, knit 9, purl 1, knit 5, leave 14.

Knit the remainder and finish like No.1.

#### Edging

Cast on 5 stitches and knit across plain.

1. Slip 1, knit 2, over twice, knit 2.

2. Slip 1, knit 2, purl 1, knit 3.

3,4. Slip 1, knit 6.

5. Slip 1, knit 2, over twice, narrow, over twice, knit 2.

6. Slip 1, (knit 2, purl 1) twice, knit 3.

7. Slip 1, knit 6, narrow, knit 1.

8. Bind off 4, knit 4.

Repeat from 1st row.

In fine thread this is a very dainty edging for handkerchiefs. It may serve as a beading for camisole tops, or as a trim for children's garments; and will be found especially pretty for finishing the edge of curtains. It is very rapidly knitted; and after one has learned the pattern, there is no necessity for referring to the directions; hence it is very useful for pick up work in spare minutes. Many who do not crochet enjoy knitting; the latter does not require nearly so close attention, and the work is neat and durable.



Knitted Edging

Continued from page 7

style, is made in the same way, all medallions being joined by 2 loops, and the small ones used to fill in as required. The bottom of front has 4 large medallions, joined by 2 side loops, the row above has 3, joined side by side as directed, and to the 3 below - nearest the front edge - by 2 loops, leaving 2 free loops between joinings; in the next row are 2, and all spaces are filled in with the small medallions, as before. At the neck are 6 small medallions, grouped to shape it nicely, all joined as directed; a little study of the illustration will show the arrangement perfectly. It is an excellent plan to have a pattern of the jacket cut of rather heavy paper - varying the shape and size, if desired - and adjust the work to this as it proceeds; if not quite sure of the joining in any instance, it may be done with needle and fine thread after the medallions are completed; pass the needle through the 5th stitch of each chain to be joined, tie securely and clip the ends of thread, making a joining that is quite invisible, and that can be changed if not exactly right, without spoiling the work.

Across the bottom of sleeve are 7 large medallions, then 5, 3 and 1, at neck, giving a line of 4 along the top of sleeve; the back has 8 large medallions at the lower edge, decreased to 2 at the neck in the same way; fill in the spaces between sleeves and back with 4 small medallions, and between fronts and sleeves, at top of the opening, in the same way. The joinings are all made as directed for the bonnet, hence the work is a constant repetition and as simple as possible.

Straighten the edge all around as for the bonnet, 6 chain around medallions and 7 chain between, or adding a stitch to a chain if need be to keep the work from drawing.

Around the neck work a double treble in the free cluster of the 2d of 3 small medallions at upper edge of front, 7 chain each side. Fill the loops as before directed, and add ribbon-ties to match the bonnet; also tie front and back with a knot of the same ribbon, put through the edge halfway up the opening, and each sleeve in the same way.

As suggested, these simple flower medallions may be used in a great many ways - for borders, insets, camisole tops, scarf ends, and other articles for household decoration.



# 1898



LITTLE E. HISS HAT  
(Known as the "Pompadour"  
and "Pompadour")

# Fashion through the Years



LADIES' VISITING TOILETTE



LADIES' TOUR - SHAPED COAT AND SKIRT - LADIES' TOUR  
SHAPED COAT AND SKIRT - LADIES' TOUR



LITTLE GIRLS' SET - P. 1000000

# 1913







# 1916

The fashions shown on these two pages are representative of the styles available to seamstresses in the years indicated. We hope that you will find them valuable as a guide to authentic costuming. We do not have the actual patterns for sale.

If you would like to have us continue this as a regular feature, please let us know. If you are interested in seeing the costumes from a particular year, we will be happy to oblige if we can.



# 1919



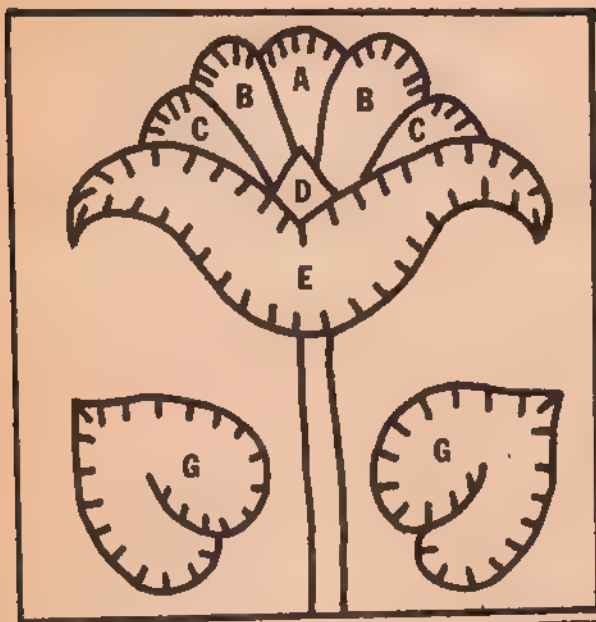
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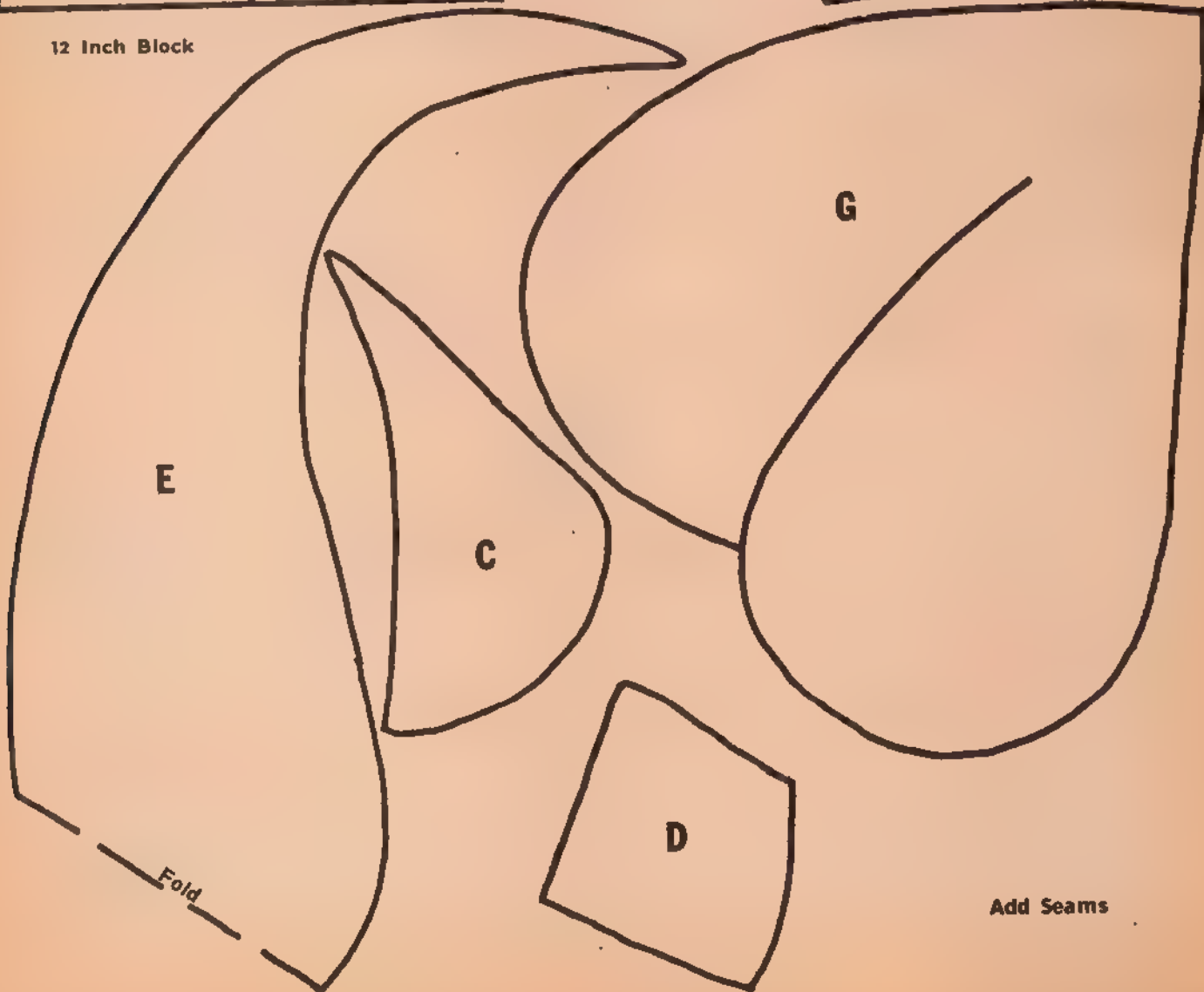
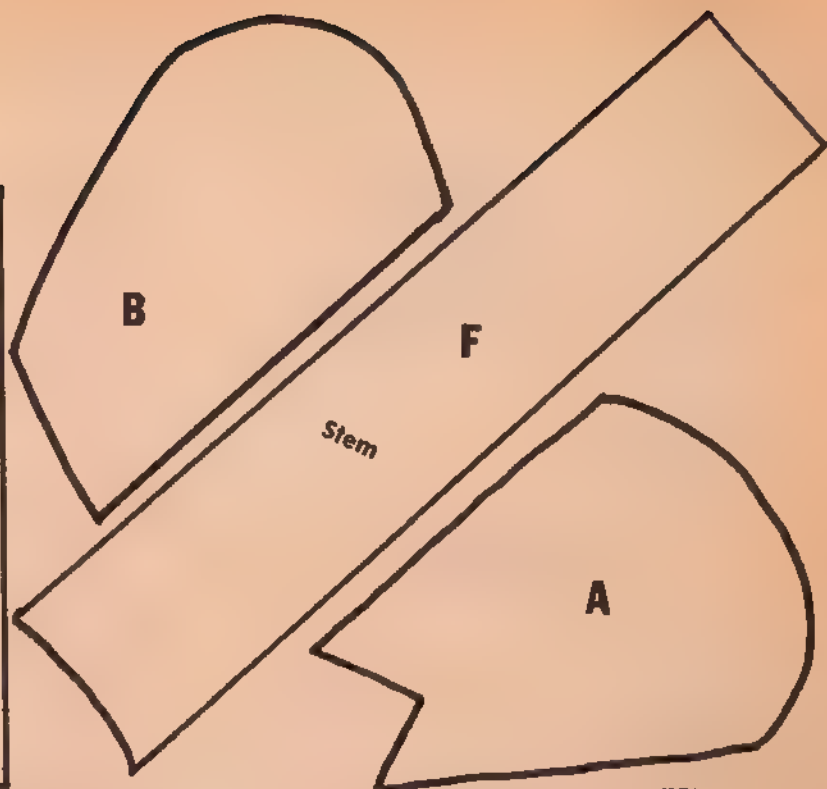




Nature Flower Applique  
A 1935 Quilt Block Design



12 Inch Block



Add Seams



# Crocheted Ensemble

## For Miss Two-to-Three

BY MARIE HAASE



*In the present vogue of handmade garments and trims of cotton crochet — namely the many extra-smart "big sister" blouses and dress accessories — Miss Two-to-Three is not forgotten. Our little model is wearing an attractive cap and cape ensemble which mother and young daughter alike will delight in.*

This charming set uses No.60 mercerized crochet cotton; the cap requires one ball and the cape four balls; a size 12 hook will carry the thread easily, and if the stitches are evenly made the finished work will have a pleasing lacy effect.

### Cape

The work is begun with the wide border at the bottom for which two rows of seventeen medallions each are required.

**Medallion:** Chain 9 and join to form a ring.

2. Twenty-four tr in ring.

3. Ch 11, to count for a d tr and 7 ch st, -: miss 2 tr, d tr in next, ch 7, repeat from -: around.

4. For the petals make 1 sc, 1 half tr, 2 tr, 4 d tr, 2 tr, 1 half tr, 1 sc over each 7-ch loop.

5. Sl st in 1st 3 st of petal, ch 8, to count as a tr and 5 ch st, miss 1 st, making a tr in next, ch 5, miss 1 st, tr in next, ch 5, tr in 4th st of next petal, and repeat around.

Join each medallion to the preceding while working the 5th round thus: -: Ch 2, catch in center of corresponding loop of petal to which

you wish to join, ch 2, miss 1 st of same petal of unfinished medallion, tr in next, -: ch 5, tr in 4th st of next petal, and join as before, from -: to -:.

Fill in the open spaces between the two rows of medallions in the following manner: After the thread has been fastened in last free ch loop of medallion at right hand, ch 4 for a d tr, make a d tr in 1st free loop of next medallion, ch 5, d tr in next loop, ch 5, and repeat. Then make a tr at center of each ch of former round, and fasten off neatly and securely with a sewing needle.

Work around at outside of the 2 rows of medallions making a tr at center of each ch loop of medallion and 5 ch after each tr; in last ch loop at connecting point make a d tr, also in 1st ch loop of next medallion (these 2 d tr without ch between).

Counting from connecting point, miss 1st 2 ch loops and 2 st of next, -: make 9 small sp (of ch 1, miss 1, tr in next), ch 10, triple tr (thread over needle 3 times) in next ch loop, miss 2 ch loops and make a triple tr in 3d, ch 10, and repeat. At corners ch 6

after the usual 9 sp, miss 1 ch loop and make a quadruple tr (thread over 4 times) in top of tr, ch 7, a quadruple tr in same place, ch 6, miss 1 ch loop and 2 st of next, 9 sp.

Working back and forth at bottom make 7 rows of small sp (tr in center of each sp, with 1 ch between), and fasten off. In like manner make 9 rows of small sp at upper part.

The large open meshwork is made of d tr and 4 ch st. In 1st row make a d tr in every 3d small sp with the 4 ch between (113 large sp to row).

Work 6 rows of the large sp clear across. Then for the front, make only 25 sp, ch 8, and turn. Work back and forth on these 25 sp until there are 14 sp for the armhole, then fasten off. Miss 3 sp under arm, and for the back make 57 sp across, ch 8, and turn. Work back and forth 14 times, then ch 15 and join to front piece. Make other half of front and join to other side of back with 15 ch. Work clear across 10 times. Then make a quadruple tr at center of each ch of previous row, with 1 ch between quadruple tr. Add a row of small sp at neck.

For the edge along sides and bottom of cape, make 3 rows of small sp, with ch 5 at corners and a tr in same place as last tr.

4. Three sp, ch 6, miss 2 sp, tr in center of next; repeat.

5. A sc in each st of the sp, and for the scallops make 1 h tr, 2 tr, 4 d tr, 2 tr, 1 h tr over each 6 ch.

For the band at armhole make 6 rows of small sp, and add to these the 4th and 5th rows of edge.

Seven medallions are required for the collar. Work around these joined medallions in the same way as directed for the border at bottom, then add 6 rows of small sp at lower part, and join with sewing needle to the neck edge of cape. Finish edge of collar like arm bands.

Using No.10 mercerized crochet cotton make a chain of required length to run through the row of quadruple trebles at the neck and tie.

For the balls that ornament the ends of the cord, using No.60 crochet cotton, make a ch of 6 st, and join. Make 12 dc in ring; 2 dc in each st, working in both threads; dc in dc, 2 dc in next; now work 5 times around with dc in dc; in next round take 2 st together; pack with cotton and the end of the running cord or chain, and close, fastening to the chain.

Continued on page 15



# Small Gifts

## To Fashion of Felt

BY LOUISE M. TAYLOR



*Floral Design  
Handkerchief-Case*



*Butterfly  
Handkerchief-Case*

If there is such a thing as a time-and-money saving fabric, felt must surely be it, because one can do such decorative things with even left-over bits of it. There are any number of small, inexpensive gifts one can devise to use up odd pieces of this adaptable fabric, and a few of these attractive items are pictured here.

For little tots, it's not hard to fashion tiny stuffed dolls, five inches tall. Either an Elf in scarlet and white, or an Eskimo in white and blue will be popular with tiny children, because they are so easy to grasp comfortable with small fingers. They make attractive additions to the gift box, or unusual favors for the holiday party at which children are guests.

A grown-up would enjoy a felt handkerchief-case of pearl gray lined with white, and prettily decorated with a flower cluster or a butterfly. Light-pink felt and medium green are good for the flower design, with embroidery in green and white; and a white butterfly marked with black, pink and blue stitchery is unusually decorative. A convenient pinholder covered with green felt and decorated with an orange posy among green leaves is a welcome-remembrance.

For each of the handkerchief cases cut two pieces of felt, 5"x10".

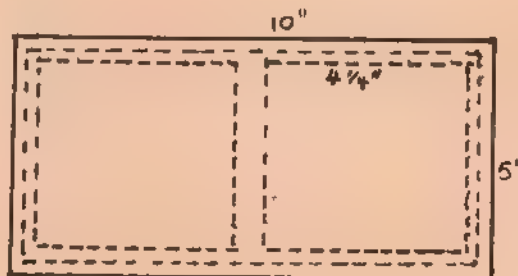
Except for decoration, the cases are made alike - the applique and embroidery done on the front, and

the two pieces put together with a generous sprinkling of good sachet between. The ribbon ties (a half yard of three-quarter-inch white grosgrain ribbon cut in two) are set between the front and lining at the middle of the front edge and tacked to hold them securely before stitching. The two sections are stitched together an eighth-inch from the edge all around, then stitch again a quarter-inch inside the first stitching to make two squares, each measuring four and a quarter inches. This permits the case to be folded together book fashion and tied when the gift handkerchief is in place.

If you choose a butterfly for decoration, tack it in place at the wing tips before embroidering. Use six threads of stranded floss for the single and satin-stitch markings. The position of the black stitches may readily be seen. Lay black threads at each side of the body and couch them down. Make short horizontal-stitches of black across the back and weave them full of blue threads (three rows should be enough to fill the space). Of the pink and blue stitches, all those at the right side of the black wing-stitches are pink, except at the point where a black stitch is flanked by two stitches on each side. Those nearest the black stitch on each side are pink, the others blue. At the upper wing tips, the two side stitches are pink, and the two angle-stitches below are blue.

If you prefer the floral design, first embroider the stems and short leaves, using either outline-and single-stitch, or a single long-stitch for each stem, crossed and held by long diagonal stitches to form leaves. Sew on the leaves with green briar-stitch for midribs and veins, using six threads of green for all the work. Where stems join, weave a fan-shape of green over and under the threads, making four or five rows of stitches. Sew on each pink flower with white, crossing the threads from angle to angle between petals, until there is a star of white threads at the center. Cover their intersection with a few satin-stitches.

Each little doll is cut in three pieces, and each is put together in the same way. Though the Elf wears red, we have it on the authority of



*Elf Doll*



the best fairy books that elves not infrequently wear green or brown. Eskimos, however, like polarbear white, but an Eskimo in any other color soon becomes a clown baby, if you prefer. Outline the features on the white felt faces with one thread of black stranded floss. Tiny black dots make suitable pupils for the eyes of either doll, but the Elf's eyes are large and blue (accomplished with a few blue stitches made before the pupil is added), and the Eskimo's eyes are made with a touch of black crayon before the pupils are embroidered. Use a cotton-wrapped orangewood stick dipped in powdered rouge to rub color gently into the cheeks and chin of the doll.

Cut out the parts of the doll, and cut away the center of the hood; place the face under this opening and blanket-stitch with two threads of white stranded floss if making the Elf, or a strand of blue yarn if the Eskimo.

Whip the back and front sections together in one direction only, beginning with feet and legs; stuff these, using an orangewood stick to poke the stuffing well down into toes and heels. Whip sides to waistline and stuff, continue whipping arms to shoulders and stuff these and the middle of the body, then whip the head except at the top, stuff and close. Whip all around in the other direction.



*Eskimo Doll*

For the Elf's cap, cut a little white felt flower and sew to the corner with one-thread white stitches that radiate from center to edge between petals. Tack a minute white-felt button with a center stitch at three intervals down his coat. Fit a shoe to each foot and whip with white.

Cut several strands of blue wool of generous length, and tack them at the Eskimo's waistline (on the left side as he faces you); pass them once around his waist over his right shoulder, around his neck to the same shoulder and diagonally across his back to the starting point, where long ends should be tied.

Make a pompon by winding yarn around a small piece of cardboard, slipping off the strands and tying at the center with the long ends left at the waist; cut loops and trim and fluff pompon.

For the pin-container use a cardboard foundation made of a two-inch circle with an inch-and-an-eighth - deep side band whipped to it. This must be fitted with pins, cut apart in original paper on folds between rows, paper folded back from heads and rows rolled up to fit tightly into container. Cut a felt circle to fit bottom and a band long enough to go around and meet. Glue on the felt or whip with green. With running-stitch sew on a green felt stem, use briar-stitch midribs and veins to secure leaves. Give a little orange felt flower a center of French knots and sew it to the side, with single-stitch petal markings.



*Pin-Container*

## CROCHETED ENSEMBLE FOR MISS (2-3)

Continued from page 13

### Cap

Nine joined medallions are required for the cap. Both at upper and lower portion of this band make a tr at center of each ch loop, with 5 ch after each tr, in last ch loop at connecting point of medallions make a d tr, also in 1st ch loop of next medallion.

For 1st round of top of cap, counting from the connecting point, miss 1st 2 ch loops and 2 st of next, 9 small sp (of ch 1, miss 1, tr in next), ch 8, a triple tr in next ch loop, miss 2 ch loops of next medallion, and make a triple tr in 3d, ch 8, and repeat.

2, 3, 4. Make rounds of small sp.

5. Ch 13, for a triple tr and 8 ch st, miss 4 sp, a triple tr in 5th sp, ch 8 after each triple tr; repeat, joining last 8 ch to 5th of the 13 ch.

6. Ch 12, a triple tr in each triple tr of previous round, ch 7 after each triple tr; join as before.

7. Ch 10, d tr in each triple tr, ch 6 after each d tr.

Continue with d tr, making 1 ch st less between them each round until there are 2 ch st between, then make a quadruple tr over each ch, and fasten off.

For the lower portion of cap: Repeat 1st round of instructions for top of cap, and work a row of small sp around.

Leave 38 sp free at back of neck, and work across front with 2 rows of small sp, with ch 3 to turn.

3. Three sp, ch 6, miss 2 sp, tr in next; repeat.

4. A sc in each st of sp (across back and between scallops of edge); the scallops are the same as those on the cape - 1 h tr, 2 tr, 4 d tr, 2 tr, 1 h tr, over each 6 ch.





# Chair-Set in Filet-Crochet

*Poinsettia Design*

BY MARY CARD

The Three-Piece Set



For the chair-back: Make a chain of 290 stitches.

1. Treble in 8th st from hook, 94 more sp. If preferred, the long foundation-ch may be omitted, and the 1st row of sp made as follows: Ch 8, tr in 1st st of ch, -; ch 5, turn, miss 2 of previous ch, tr in next; repeat.

2. Five sp, (ch 5 for 1st), (4 tr, 5 sp) 15 times.

3. Four sp, (4 tr, 1 sp, 4 tr, 3 sp) 14 times, 4 tr, 1 sp, 4 tr, 4 sp.

4, 5. Like 2d and 3d rows.

6. (One sp, 4 tr) twice, (3 sp, 10 tr) 14 times, 3 sp, (4 tr, 1 sp) twice.

This completes the border, which is continued on each side and across the top of the chair-back. The work is entirely in simple filet crochet, the

only variation being in the bars or open lacets which are used for the flower centers and basket, and these are really elongated spaces - of chain 5, miss 5, 1 treble. Follow the chart, working back and forth for 83 rows in all. Then finish the edge as follows:

1. Two tr in each sp, with tr in tr, all around, filling each corner sp with 6 tr.

2. All sp, with a picot of 3 ch over every other tr.

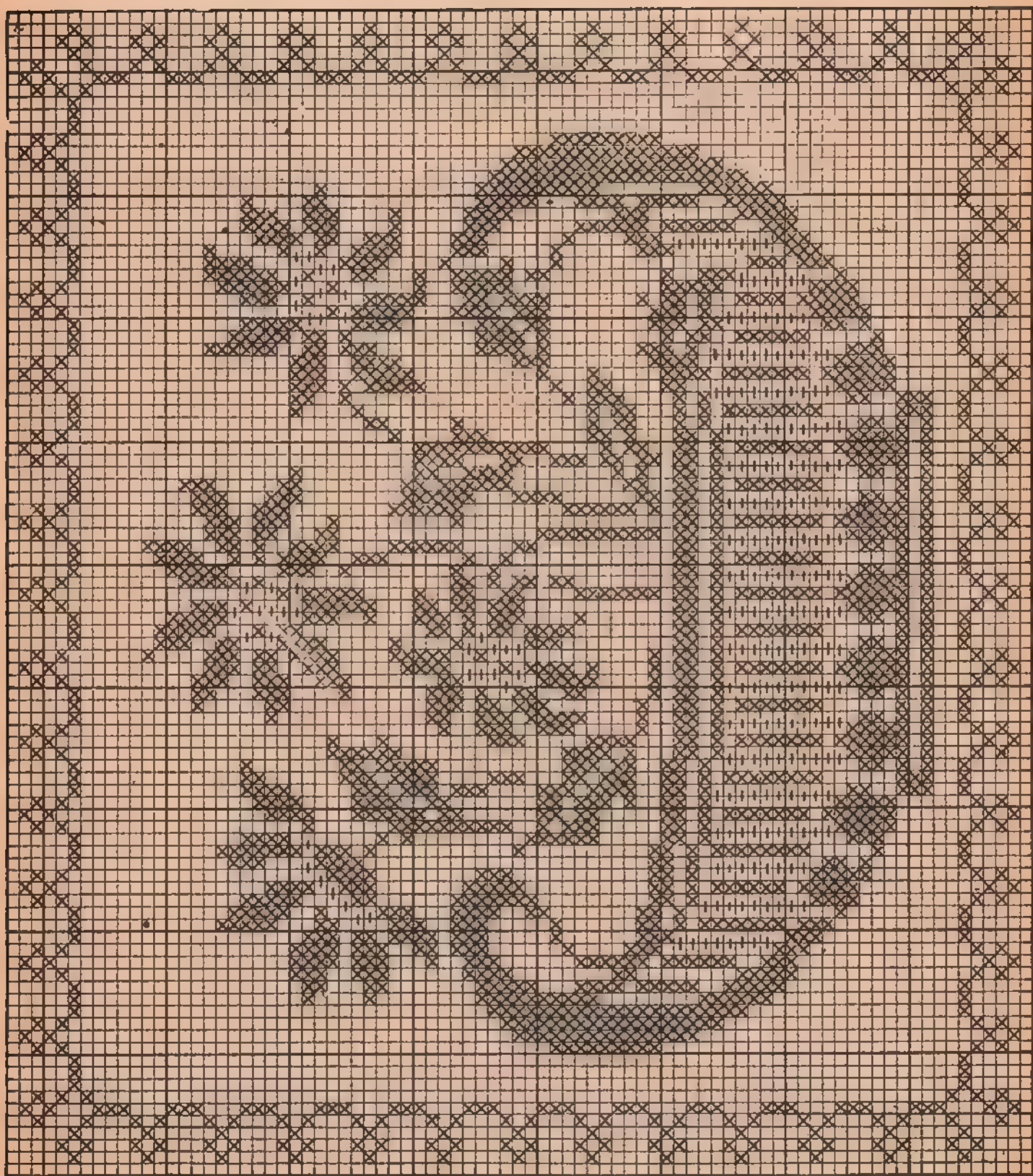
For the arm covers or smaller pieces, ch 110, and on this make the 1st row of 35 spaces, or work as suggested for the chair-back. Continue with the border across the lower edge, following the chart carefully

throughout, and finish the edge as directed.

Worked with a thread giving six spaces to the inch the chair-back measures about twelve by sixteen inches when completed, the arm covers about five and one-half by ten inches.

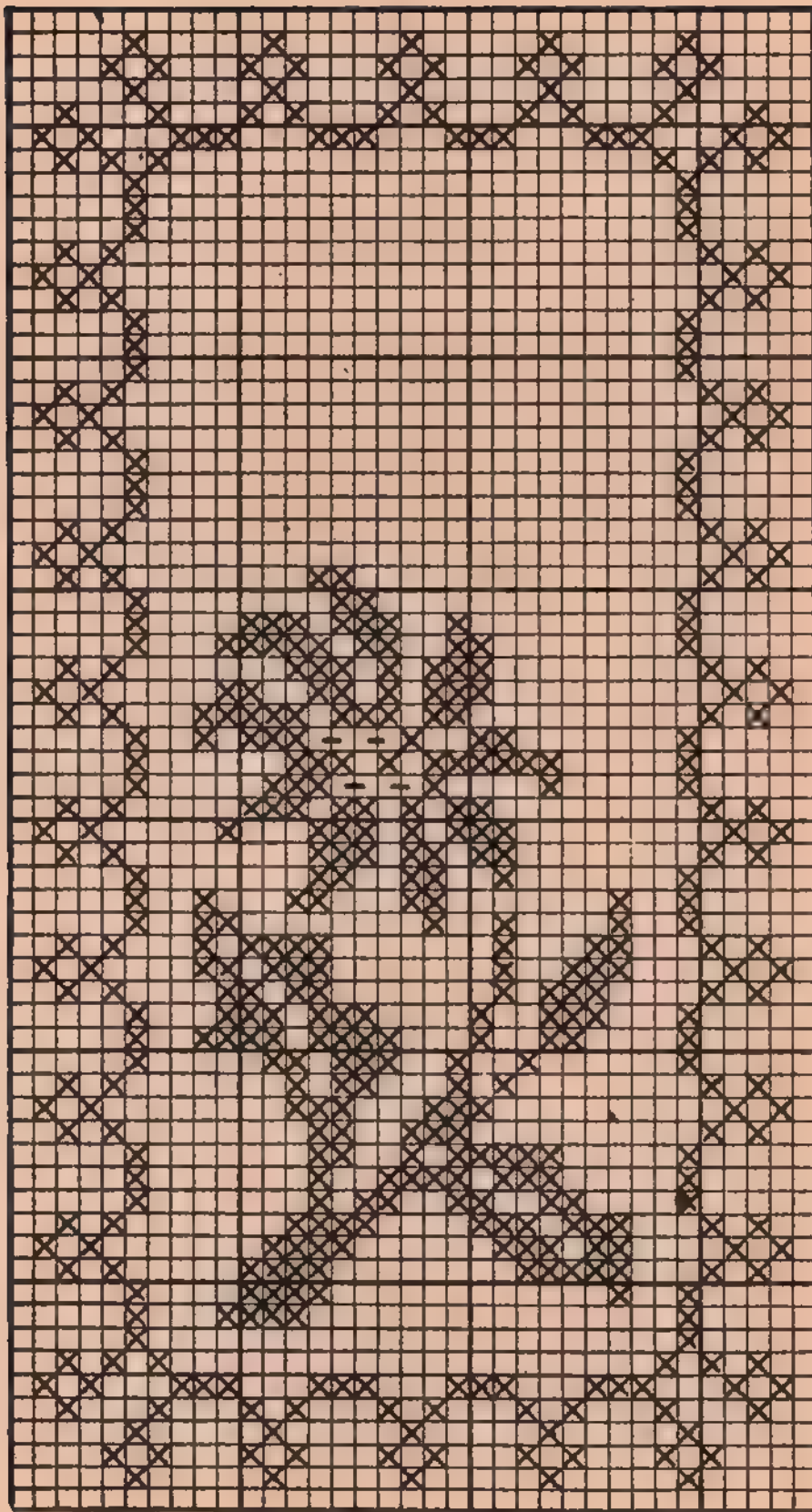
Ecru linen thread, No.50, was used for the set illustrated, but it may be developed in crochet cotton if preferred. The design will prove equally attractive as a three piece set for buffet or dresser, and use will be found for either piece singly.





Working-chart of Chair Back





Working-chart  
of Arm Covers





A three-inch quilted valance with a repeat design which may be used as a trim for closet shelves, as a narrow window cornice and tie-backs or to border dressing tables and stool tops.

## Quilted Appointments for a Girl's Room

BY MARIE E. IVINS

This charming set of accessories for a girl's room is made of fine gingham in two contrasting colors, one of which is used for the surface material and the other for the applique leaf motifs and the backing, or lining.

Orchid and green were chosen for the set illustrated, the latter being used for the secondary, or trimming color, and other equally effective combinations are rose and blue, peach and green, yellow and blue, in each instance the color last named being the one suggested for the trim and the quilting thread.

Gingham of fine quality is not only a very delightful material to use for quilting purposes, but is exceedingly practical, since it is color-fast and may be laundered without in the least impairing its appearance.

The cost of sending household articles to professional cleansers counts up so rapidly in the course of a year, that it is well worth giving serious thought to the use of materials which can be kept in good condition at home.

Another practical feature of this set is that the various covers are designed to be snapped in place and are therefore easily removable when it becomes necessary to launder them.

Place both materials together with lining side uppermost and back them with the interlining customarily used for fine quilting. Sheet

wool-wadding is excellent. Baste the three thicknesses sufficiently to hold them together and then sew around all the edges, leaving only an opening at one point sufficiently large to turn the work right side out.

After sewing and cutting the edges to shape, turn the article right side out and baste carefully in all directions to hold the three thicknesses smoothly together. Quilt the edges all around a quarter inch in from the turn. Next baste on the applique leaves and sew them in place with tiny felling stitches taken through all three thicknesses. Finally do the lines of quilting, drawing the thread snugly, so that the material puffs prettily between the lines.

### Valance Trim

The repeating unit of this design is eight inches long.

In this instance, the lining material (green) is half an inch deeper than the surface (orchid). After sewing along the scalloped edge and ends of the article which it is desired to make, cut and turn, then bring the straight upper edge of the green over the orchid and hem down to form a quarter-inch heading. This makes a nice edge finish through which to thumb-tack the trimming to the shelf and also improves its appearance by introducing more of the contrasting color than is provided by the applique.

The finished width of this trim is about three inches. It can be used for

shelving, as a narrow window valance, or cornice, in connection with side draperies of the same material and quilted tie-backs to match the valance or to edge the top of a skirted dressing table. For the latter purpose the cover is made of plain material quilted in simple diamond pattern and the boxed valance is attached to it on the underside with overcasting stitches which act in the capacity of a hinge.

### Cushion

There are three pieces to this cushion cover - an orchid top which carries the design, the green backing and a second circular piece of green which forms the pocket for the cushion.

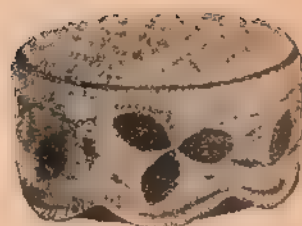
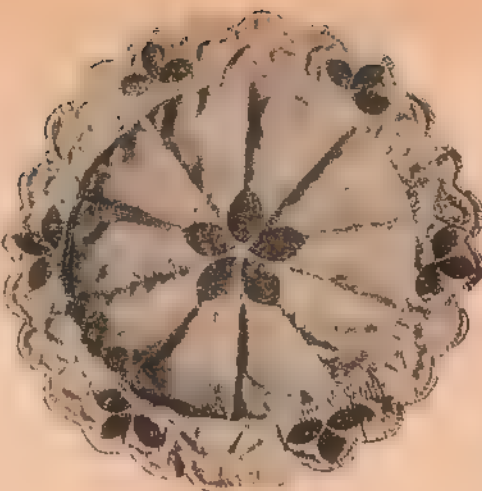
Follow the method already described to quilt the two pieces which form the top, leaving about three scallops open for turning. Then complete the edge by catching together invisibly. Run a line of quilting a quarter of an inch in from the edge and, to emphasize the border, run a second line one-quarter inch outside the one outlining the center.

To make the back, cut the remaining piece of green into two equal parts, finish the straight edges with three-eighths-inch hems. Place the two pieces so that the hems overlap at the ends, turn under the outer curved edges and hem to the inner line of quilting which frames the center. Attach snaps for closing.

Continued on page 20



This charming boudoir cushion finishes seventeen inches in diameter between the edges of the scallops. The center accommodates a round cushion measuring a little over twelve inches and opens at the back to make it easily removable.



This pincushion has a quilted top and valance - trim made in the form of a slip cover.

#### Continued from page 19 Pincushion

The several sections of this article comprise the pincushion proper and the quilted slip cover. Two ovals of the green material, joined with a three and one-half-inch band, form the body of the cushion, the side seam of the band being closed after the stuffing has been inserted.

Both top and side of the slip cover are finished separately and then joined by being whipped together on the wrong side. The straight edge of the side is bordered with a turn of green in the same manner as described for the making of the shelf trim.

When mounted on the cushion, the curves of the scallops finish on a line with the bottom of the straight side and the spaces between them afford glimpses of the green foundation.

To be particularly decorative, the arrangement of pins on the top should be governed by the quilting

and be placed at the intersections of the lines.

#### Coat-hanger Cover

This item is also made in sections, front and back being made separately and joined along the curved line of the top and the ends by being whipped together on the wrong side, leaving a tiny opening at the center for the insertion of the hook of the hanger.

Unlike the front, the back section is quilted in diamond fashion and has a straight lower edge finishing on a line with the top of the scallops on the lower front edge. Lines of quilting a quarter of an inch in from the edges add to the decorative effect.

#### Pajama Case

Here again we have an article composed of several parts finished independently of one another and then joined with whipping on the wrong side.

The body consists of rectangular

pieces seamed on the two long sides and the shaped end, then turned and the green lining brought down over the plain short end to simulate a binding. There are two round end pieces and a strap handle, the latter being bound with the green lining on both edges. With the exception of the design on the flap and the ends, the surface of the bag is quilted in simple diamond design.

If care is taken in following the instructions, the several parts will fit together perfectly, when assembled. Plait the ends of the handle when attaching them to the bag and place them so that they space five and one-half inches apart, catching the edges flat to the surface of the bag about a quarter of an inch toward the ends. The binding on the straight end of the body section should be overlapped by the opposite end so that it does not show when the bag is made up. A single snap secures the flap at the center.

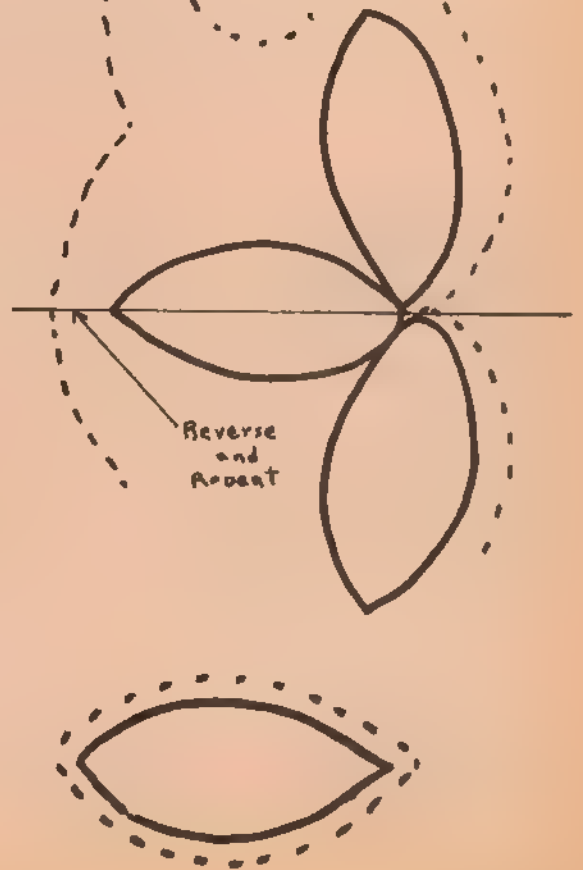
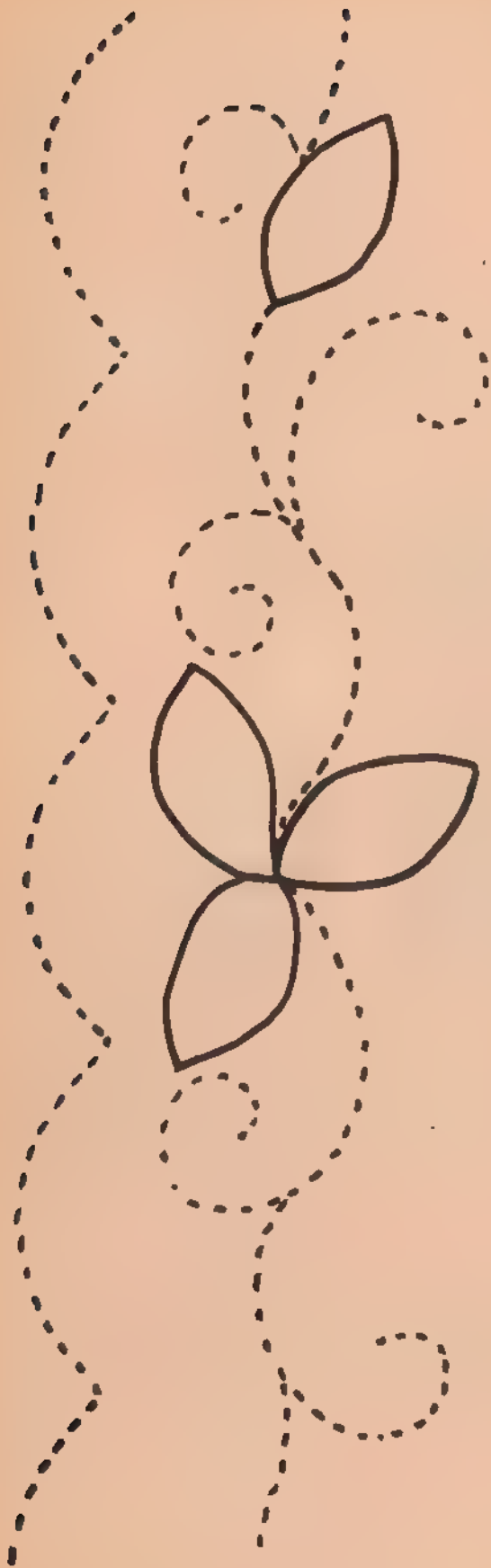


Delightfully quaint and old-timey is the quilted satchel, which makes a great pajama bag. It finishes about thirteen inches in length and the ends are five inches in diameter. Whether suspended by the handle or laid against the bed pillows, it is a most decorative addition to the furnishings of a girl's room.



This quilted coat-hanger upholstery is also made in the form of a slip-cover, so that it may be easily washed. The back has a straight lower edge, which finishes just above the indentations of the scallops, where a closing is made with snaps.







# Two Quick Baby Gifts



## A BIB FOR THE BABY (Crocheted)

Use crochet cotton No.30, with a hook of suitable size to do smooth, even work. Make a chain of 62 stitches, turn.

1. Miss 1 stitch, a double in each of 30, 3 doubles in next, to widen, 30 doubles in 30 doubles, turn.

2. Chain 1, a double in each double, taking up back loop to form the rib.

3. Chain 1, 9 doubles in 9 doubles, 4 trebles in next, (a double in each of 21 doubles, 4 trebles in next) twice, 9 doubles in 9 doubles, turn.

4. Chain 1, double in each double, with 2 in the double preceding group of trebles, and 2 in the double following, missing the cluster.

5. Chain 1, double in each double, turn.

6. Chain 1, a double in each double, with 3 in middle or 3rd double, turn.

7. Chain 1, 9 doubles in 9 doubles, 4

trebles in next (directly in line with the 4 trebles of 3d row), (11 doubles in 11 doubles, 4 trebles) 4 times, 9 doubles, turn.

8. Chain 1, a double in each double, with 1 chain behind each group or cluster of trebles, save at the center, where widen as in 4th row.

9. Chain 1, 19 doubles, 4 trebles, 3 doubles, 4 trebles, 21 doubles, 4 trebles, 3 doubles, 4 trebles, 19 doubles, turn.

10. Chain 1, double in each double, turn.

Continue in this way, widening in the center of the bib as directed and making cluster over cluster, with the groups of 4 clusters between, separated by 3 ribs, until you have made 5 of these figures or groups. In the last 7 ribs omit a stitch at end of row to round off the corners.

**For the border:** Fasten in at end of foundation-chain, make a chain of 45 stitches, turn.

1. Miss 1, a double in each stitch of chain, double in each stitch of foundation-chain, across front, chain 45, turn, miss 1, a double in each stitch of chain, and doubles all around the bib and in each double to the top, turn.

2. Chain 4, -:- miss 1 double, a treble in next, chain 1; repeat from -:- around, with a treble in each of 7 stitches at corners, to turn smoothly, also at center of front, where the widening was made.

3. Chain 6, a triple treble in next treble, chain 1, a triple treble in next treble, -:- chain 1, miss 1 treble, a triple treble in each of next 3 trebles, with 1 chain between; repeat around, putting a triple treble, 1 chain between, in 3d, 4th and 5th of corner trebles, turn.

4. Chain 4, treble in double treble, -:- chain 1, miss 1, treble in next; repeat, putting a treble in each double treble and 1 in 2d of each 3 chain, turn.

5. Doubles all around, working around the neck with 4 doubles in 4 doubles, picot of 3 chain.

6. Chain 7, miss 4, fasten in next, repeat, turn.

7. Chain 6, fasten in center of 7 chain; repeat around, turn.

8. Fill each loop of chain with (3 doubles, picot) twice, 3 doubles; fasten off neatly.

## KNITTED WASH-CLOTH WITH EDGE IN COLOR

One or more of these wash-cloths, with a towel to match, that is, trimmed with a knitted edging in the same color, make a charming gift for any season. Materials required are two and one-half balls mercerized perle cotton, white, and one ball of yellow or any preferred color, with one pair steel needles, medium size. Cast on 30 stitches with white and 5 stitches with color.

1. Knit 4, color, pick up the white thread, bringing it under the color, and knit the next stitch of color with the white, then bring the color from back of work to front (between needles) and drop it, knit remainder of row plain, with white.

2. Slip 1st stitch, knit to last stitch of white, pick up color and bring it under the white thread, and knit the next white stitch with color, then continuing with color, -:- knit 1, over, narrow, over, knit 1. It will be seen that one stitch is used to join the edge to center, this being knitted



alternately with white and color, as directed in 1st and 2d rows. In order to avoid repetition this may be designated "change stitch".

3. Knit 5, color, change stitch (as in 1st row), knit white to end of row, turn, leaving the last stitch on left-hand needle without knitting.

4. Slip 1, knit to edge, change stitch (as in 2d row), then with color -:- knit 1, over, narrow, over, knit 2.

5. Knit 6, color, change stitch, knit white to center, turn, leaving 2 stitches.

6. Slip 1, knit to edge, change stitch, with color -:- knit 1, over, narrow, over, knit 3.

7. Bind off 3, knit 3 (color), change

stitch, knit to center, turn, leaving 3 stitches.

Continue in this way, working the edge from -:- in even rows and knitting it plain in odd rows, and leaving one more stitch on left-hand needle at center each row. The edge is completed in 6 rows. After binding off nine of the little points, or working eight repeats of the edge, knit all the stitches on the left-hand needle, entirely to the center, thus completing one gore or section, seven of which are required. Join last to first neatly, taking a stitch from each side, and sewing the lace edge with the color.

Many may prefer to knit the edg-

ing separately and sew it on; in finer thread, too, this will make a dainty trim for other uses. Cast on 5 stitches and knit across plain.

1. Knit 2, over, narrow, over, knit 1. It is a good plan to slip the 1st stitch of each odd row, as if to purl.

2, 4. Knit plain.

3. Like 1st row, ending with knit 2.

5. Like 1st row, ending with knit 3.

6. Bind off 3, knit 4. Repeat from 1st row.

The towel end may be prepared with a row of double crochet, closely worked, to which the lace is whipped, as directed.

## TATTED EDGINGS



A VERY SIMPLY MADE TRIMMING

### WIDE LACE FOR TOWEL ENDS

**1st Row:** Make a ring of -:- 4 ds, p, -:- 3 times, 4 ds, close. Leave short thread. -:- -:- Make small r, 4 ds, long p, 3 ds, close. Leave short thread. Make r, 4 ds, joined to last p of larger r made, -:- 4 ds, long p, 3 ds, close. Leave short thread. Make r, 4 ds, joined to last p of larger r made, -:- 4 ds, p, -:- 2 times, 4 ds, close. Leave short thread. Make small r 3 ds, join to long p, 4 ds, close. Leave short thread. Make r 4 ds, join to last p of r like first, -:- 4 ds, p, -:- 2 times, 4 ds, close. Leave short thread.

Repeat from -:- -:- to desired length.

**2d Row:** -:- -:- Make small r 4 ds, joined to 1st long p of 1st row, 3 ds, close. Leave short thread. Make r, -:- 4 ds, p, -:- 3 times, 4 ds, close. Leave short thread. Make small r, 3 ds, join to 1st long p of 1st row, 4 ds, close. Leave short thread. Make r of 4 ds, join to last p of larger r. Leave short thread. Repeat from -:- -:- to desired length.

**3d Row.** Make r 4 ds, p, 4 ds, join to p of lower r of 2d row, 4 ds, p, 4 ds,

close. -:- -:- Leave short thread. Make small r, 4 ds, p, 3 ds, close; leave short thread. Make r 4 ds, join to last p of larger r, 4 ds, join to next p of lower rings of 2d row, 4 ds, p, 4 ds, close. Leave short thread.

Make large r, 4 ds, join to p of small r, -:- 1 ds, p, -:- 6 times, 4 ds, close. Leave short thread. Make r like 1st and 3d rings made, joining like the 3d. Leave short thread. Make small r, 3 ds, join to last p of large ring, 4 ds, close. Leave short thread. Make and join a ring, like 3d one made. Repeat from -:- -:- to desired length.

Pauline Hurt

### THE DAINTY PANSY LACE

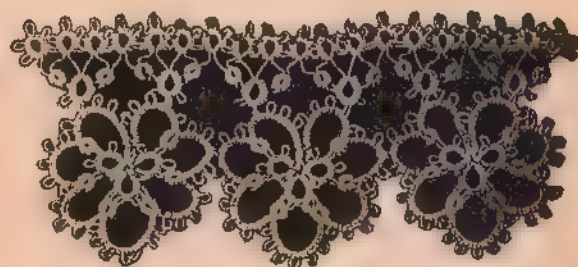
First, make the pansies, joining the 3d picots of the 2d petals. Ring 4 ds, -:- p, 2 ds, -:- 4 times; p, 4 ds. Ring 4 ds, join to last p on ring just made, -:- 2 ds, p, -:- 5 times, 4 ds, close. Ring 4 ds, join to last p on ring last made, -:- 2 ds, p, -:- 4 times, 4 ds, close.

Chain 4 ds, p, 4 ds, -:- p, 2 ds, -:- 5 times, ring 4 ds, join to 2d p of the 1st ring made, 4 ds, close. Chain -:- 2 ds,

p, -:- 5 times, 2 ds. Ring 4 ds, join to 4th p of 1st ring made, 4 ds, close. Chain -:- 2 ds, p, -:- 5 times, 2 ds. Ring 4 ds, join to 2d p of 2d ring made, 1 ds, join to 3d p of same ring, 4 ds close. Chain -:- 2 ds, p, -:- 7 times, 2 ds. And continue thus around the three rings corresponding to the size of the pansy just made.

**Heading on the pansies:** Ring -:- 2 ds, p, -:- 5 times, 2 ds, close. Turn work and each time this is done leave about 1/4 inch of thread, ring 4 ds, p, 4 ds. Turn, ring 2 ds join to last p of 1st ring made. -:- 2 ds, p, -:- 4 times, 2 ds. Turn, ring 4 ds, join to the only p on the small ring, 2 ds, p, 2 ds, join to 4th p of the 1st petal of the pansy, -:- 2 ds, p, -:- 2 times, 4 ds, close. Turn, make ring like 1st one made, joining the preceding one. Turn, make a small ring joining the 5th p of the ring joining pansy. Turn, make ring like 1st ring, turn, make a small r, turn, make r like 1st, turn, make a large r joining small one and 4th p of last petal of pansy. Continue in this way across the top of the pansies to the desired length of lace.

Marjorie Weir



PANSY LACE—PRETTY ENOUGH TO TRIM A DRESS



# Colorful Pansies in Embroidered Applique

By ADDIE MAY BODWELL

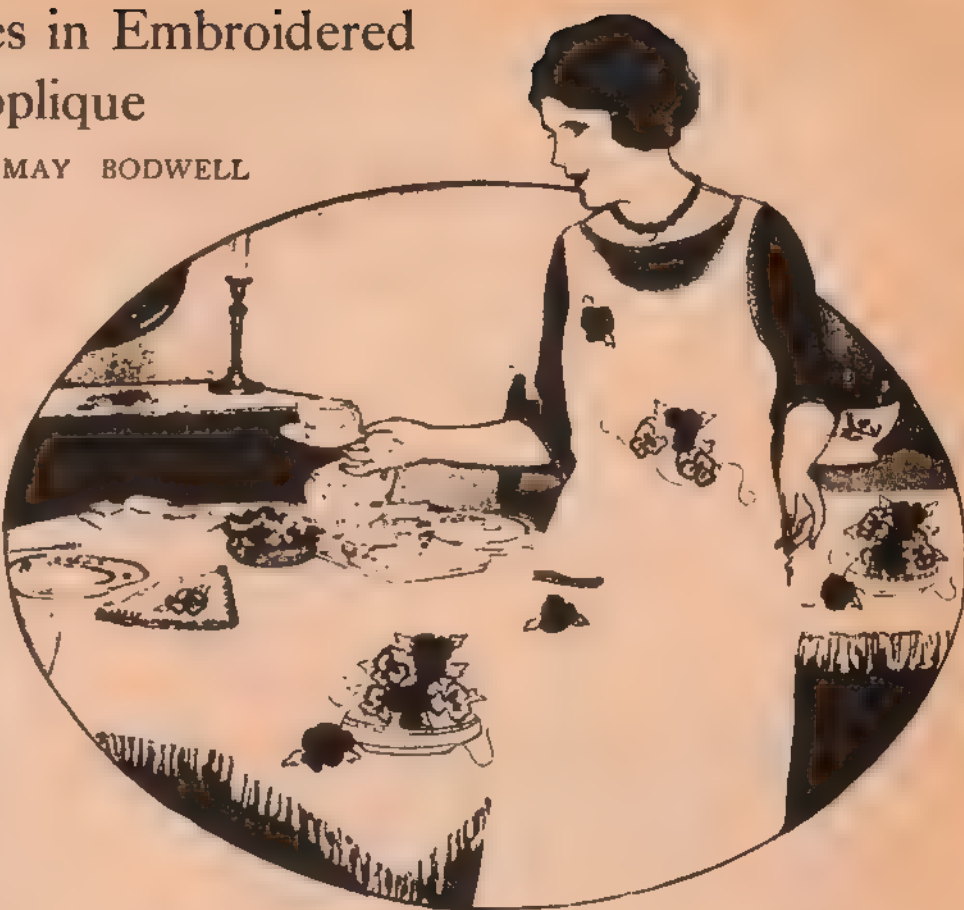
Few flowers lend themselves more graciously to the new-old art of "laid work" patches than does the pansy, and perhaps no other is so easily given the realistic touch which adds much to the effect of embroidered applique. The true pansy colors, yellow and purple, were chosen for the patches used in the decoration of the set pictured, and the pansies are of generous proportions. Two shades each of yellow and purple embroidery cotton are used, with green for leaves and a bit of black to give the necessary accent, bringing out, the while it tones down, the gorgeous coloring of the applique; and the foundation is of unbleached cotton, of firm, fine quality. During the first World War, this material was dubbed "liberty linen". It is inexpensive and serviceable, and its creamy tint makes a good background for the gay posy patches.

The ends of the buffet scarf, the corners of the lunch cloth and the side of the serving table cloth have each a bowl of pansies, identical as to design and the color of patches, but varying somewhat as to the colors used in buttonholing the edges of petals. For example, the pansy at right of scarf end motif is of yellow, the lower petal is buttonholed with the darker shade of self color, the next two with the lighter shade, and the upper petals, partially covered by the pansy above, with the lighter shade of purple; the center oval is black, in padded satin stitch, with radiating lines of black, in loop stitch. Next comes a purple pansy, the center worked as directed with the darker shade of yellow, the lower petal buttonholed with the darker purple, next two with the lighter shade, and what is seen of the upper petals with lighter yellow, and at the left a yellow pansy, but two petals of which are in evidence, the lower buttonholed with lighter purple, the upper with darker yellow, and the center with darker purple. Above, at right, the purple blossom has the lower petal buttonholed with lighter, the two upper ones with darker

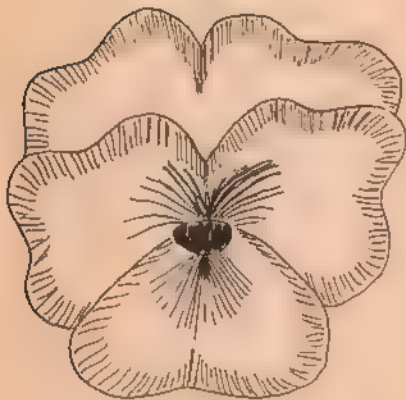
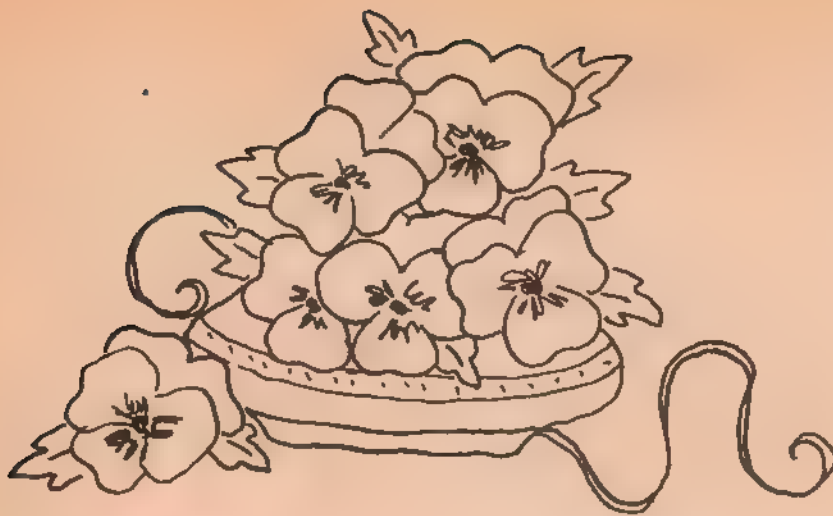
purple, the middle ones with lighter yellow, and the center of black, while the yellow pansy at left has the lower petal buttonholed with lighter and the upper ones with darker yellow, the middle petals with lighter purple, and the center of the darker shade. The pansy which has dropped from the bowl is purple, the lower petal buttonholed with the darker yellow and the center worked with the lighter, the center petals with darker and the upper ones with lighter purple. Diagonally opposite corners of the lunch cloth vary this color scheme slightly, so far as pertains to the embroidery, as will be noted by the pictured cloth, but the work is done in the same way throughout, and it is impossible not to get pleasing results, however, the worker may elect to put in the colors. The bowl is outlined with chain stitching of blue, using two strands of embroidery cotton, and the row of French knots between the two parallel lines of chain stitch with four strands; two strands of black are used for outlining the scrolls, two strands for the pansy centers, and three strands for buttonholing the petals and - in medium shade of

green - for outlining the leaves in long-and-short buttonhole stitch and for the midrib or vein.

Each napkin has a single pansy in one corner, with the outlined leaf at each side, and no two corners are quite the same as to color-arrangement. One purple pansy has the lower petal done with the lighter yellow, the upper ones with the darker, the middle petals with darker purple and the center with the same color, for another the lower petal is of lighter and the upper ones of darker purple, with the middle ones of light yellow and center of black. A third has the lower petal and center of darker yellow, the second petals of lighter and the upper ones of darker purple. One of the yellow pansies has the lower petal buttonholed with light, the upper ones with darker yellow, the middle ones with lighter purple and the center of black. Another a center of darker yellow, upper petals of lighter, middle petals of darker purple, and lower one of lighter, and a third has the lower petal of darker, the middle ones of lighter yellow, the upper petals of lighter purple and center of darker.







The apron has a purple pansy on the pocket and another at upper front, with a pretty group a little to the left near the waistline. The edge is finished with a narrow hem, about one fourth inch, topped first by a row of spaced buttonhole stitches, or blanket stitch, using three strands of the lighter purple and taking the stitches over the hem and one fourth inch apart. With lighter yellow work another line of stitches between the first, taking them about two thirds the distance to the outer edge of hem and carrying the purling along the inner edge. It is a simple and very pretty finish.

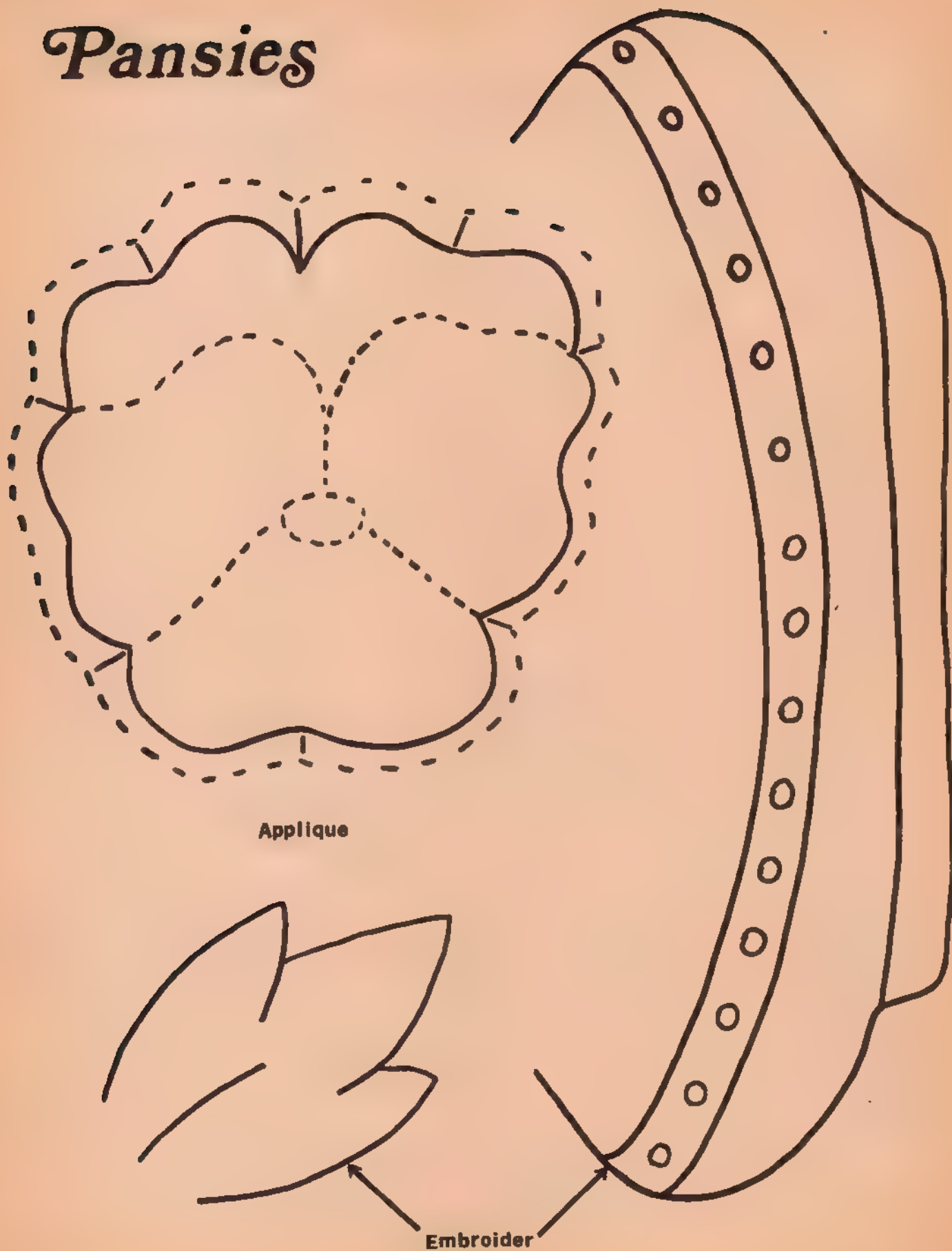
An attractive and most novel feature of this set lies in the two-toned fringe. One inch from the edge of napkin, on the wrong side, stitch a strip of the purple chambray used for the pansies, turning under one edge and stitching close to it; then draw the threads of both the cotton and chambray, forming a fringe. The fringe of scarf and serving table or tea wagon cover is two inches in width, that of the lunch cloth slightly wider.

The pansies are embroidered before applying; one may do the buttonholing of the edge before cutting out, or the cutting may be done a little in advance and buttonholed over, as is most convenient; there is no quarrel with methods so long as satisfactory results are obtained; sew the patches to the material with single strands of self color.

Pattern continued on page 26



# *Pansies*







## Lace Trims for Linens

A number of our readers have expressed a desire to try Battenburg Lace. But are experiencing difficulty in finding a suitable flat braid. This braid, which you can crochet yourself, may prove the answer.

Needleworkers of all ages have found lace making a most fascinating occupation. While you relax both mind and body, watching television, yards upon yards of the braid will grow beneath your fingers in a surprisingly short time and you will find it pleasant to pick-up needlework to have at hand when your neighbor drops in for a little visit -- those precious minutes when it is possible to do two things at the same time.

If you are among the few who recall the braid laces so popular in the early part of this century you will notice that this lace is somewhat

akin to the Battenberg of the earlier period, but that the design is so planned as to use the braid in a continuous length instead of being separated into individual motifs.

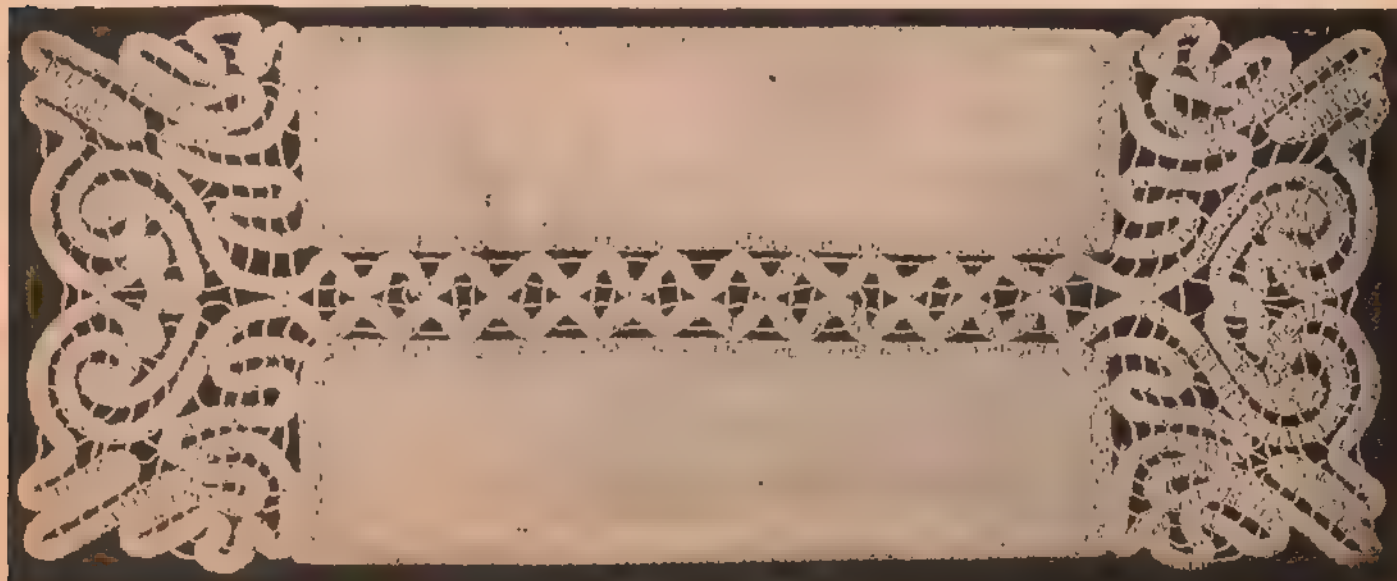
There is also a marked difference in the two types of lace in point of texture, for while the old Battenberg was done with a narrow woven braid and fine linen thread, this lace is made of a half inch crocheted braid of heavy texture done with No. 3 perle cotton and a No. 5 hook, the connecting bars being buttonholed over laid threads to provide a background of sufficient strength to support the structure and harmonize with the texture of the braid.

As a result we have a lace trim sufficiently sturdy to be in character for living and dining room uses; one that will wear indefinitely and always be in good taste.

### The Braid

The braid is done in the simplest of all the crochet stitches (double), worked back and forth row by row, three stitches to a row, drawing out the loop of the end stitch in turning, so that the tension of the first stitch of the succeeding row is the same as the others. Stitches are taken under both top loops of the stitches in the preceding row. There should be four stitches in the foundation chain, omitting the end chain when laying in the first row of doubles. The tension of the work should be easy, not tight, and not loose enough to show openings between the stitches.

Braid Lace uses both the needle and the hook in conjunction with a thread of heavy texture, and is delightfully effective and easy to do.





### Its Application

When a sufficient length of braid has been made, the crochet hook will have done its duty and the next step is the basting of the braid upon the paper foundation following the outline so that the outer edges of the curves are well rounded and flat.

Although the exact design illustrated was not available to us, we have been fortunate in finding several very old designs which are suitable for this work. We have reproduced them here, and you need only to trace and transfer them onto a firm paper, repeating or reversing as desired, to create your own pattern.

It is a good plan at the outset to measure the design with a string so as to have a general idea of the length of braid required, and it is also wise not to fasten off the braid before basting is complete.

You will find that the pliable texture of the braid readily accommodates itself to the broader curves, but that as it turns back upon itself more abruptly, it will be necessary to hold the fulness on the inner edge by running in a thread in such a manner that it is invisible. Where the edges of the braid touch they should be securely joined with stitches laid from one edge to the other, always remembering that the side upon which you are working is the wrong side of the finished work.

When the braid is securely adjusted to the design, the next step is the making of the connecting bars, which are done in buttonhole stitches over threads laid across spaces at frequent intervals carrying the thread from one bar to another by catching it into the braid.

In general the purled edges of these bars should face outward toward the outer edge or end of the panel that is being worked, except when the curves of the design render this impossible or when four bars are so laid as to form a square inside a space, as in the case of the center panel on the runner, when the purled edges should face one another.

### The Linen

When the bars are all worked, the final step is the introduction of the linen panels, which must be accurately measured to fit the spaces designed for them. Leave the braid free along the outer edge until the panels are in place. They may be

Continued on following page





## LACE TRIMS FOR LINENS

Continued from preceding page

finished with Italian hemstitching inside a quarter inch hem or hemmed invisibly and whipped to the inner edge of the braid.

It is an excellent idea to shrink the linen before hemming, else it is liable to cockle when the work is pressed. This should be done before cutting the bastings and removing the work.

### Description of Model

The runner in the photograph measures about one yard in length and fourteen inches in width when finished. Two lengths of braid, each measuring a little more than six yards in length, were used in developing the design, starting at the inner corner of the panel on one end and meandering continuously to form one half of each of the end panels and the band between them, fastening off at a corresponding point at the opposite end. The strips framing the linen panels were made separately.

Four balls of No. 3 perle cotton were needed for the braid and one ball of No. 5 for the sewing and the bars.



I would like to see a pattern for a crocheted swan.

M. Zitta, 2200 N. 61st Street,  
Washington Park, Ill. 62204

I would like to buy old quilts in good condition, both patchwork and applique, for a historic needlework collection used on loan by museums. I want needlework to be recognized as an artform. Please write and enclose a sketch of the pattern.

Carla Rush, Box 10107, Fairbanks,  
Alaska 99701

A great many readers have written inquiring about purchasing early issues of *Olde Time Needlework, Patterns and Designs*. Back issues are available by writing to: Back Issues, Tower Press, Inc., P.O. Box 428, Seabrook, N.H. 03874. The cost is 60c per copy. Please indicate clearly which issues you would like and bear in mind that popular issues may be sold out.



# A Serving-Tray and Hanging-Basket for Our Reed-Workers

By MARGARET J. CARNEY

Serving-Trays to be useful, and at the same time attractive, should be well proportioned. Many large trays have a bulky appearance that is the reverse of pleasing. A serviceable tray, which is also of excellent lines, is planned on an elliptical base fourteen by nineteen inches.

Whatever is to be placed under the glass should be made ready before starting the tray itself, and this is a matter of taste or preference. Cretonne, of attractive pattern and coloring, silhouettes on silk, milkweed and butterflies on sky paper are some of the things used in trays. Lace doilies or suitable designs in fillet crochet, placed over color, are also liked; indeed, the choice is limited only by the worker's ingenuity. It is always well to have a tenply white cardboard under anything that is used, as this prevents paint or shellac from soaking through around the edge of the base. The cardboard and glass, with the underlay, are held together with adhesive tape, not more than one-eighth inch of this showing on the glass.

Materials required for the tray illustrated are as follows: An elliptical base, fourteen by nineteen inches, bored with sixty-five holes for No.4 reed, sixty-five spokes of No.4 reed, nineteen inches long, nine strands of No.2 reed and one strand of No.7 reed.

Follow the general directions for reed-work, soaking the spokes in warm water until pliable, and keeping all reeds well moistened while working. Insert spokes through the holes so that two and one-fourth inches extend below the base. Finish these ends by carrying each one in front of the next spoke to the right, and to the inside of base; make sure that the ends are at least one-half inch inside.

Put the glass, which has been made ready, in place before going on with the weaving. Insert three long weavers of No.2 reed to the right of three successive spokes, and work four rows of triple weave, thus:

Beginning always with the weaver at the left, carry it in front of two spokes to the right and back of one - that is, back of the first spoke at the right that has not a weaver in back of it; then take the next left weaver and do the same thing, repeating continually, until you have four rows; then do two more rows, raising at the ends for handles. The raised part is woven a trifle loose, so that the handles will shape outward.

After the sixth row is woven, end all three weavers behind the same spokes they started from by bending the ends down and in beside the spokes. When it is necessary to mend a weaver, in order to continue the weaving with a new weaver, cut the weaver to be mended, which should always be in the top position, a little to the right of the spoke behind which you are mending, turn the end down beside the spoke and tuck in. Insert the new weaver behind the same spoke so that it crosses the old weaver, turn down on the left side of the spoke and tuck in; it is now coming from the same place the old weaver had before mending.

Before weaving the braided top, hold the tray in a horizontal position upside down - taking care not to loosen the glass - and soak the spokes in warm water to the fourth

row of weaving. Shake well before turning over, in order to prevent the water from running down between the woven part and the glass.

**For the braided border:** Turn down three successive spokes flat and hold in the left hand; carry the left or first one over the two lying down to the right, and inside of the basket, between the first two standing spokes, then lay the left standing spoke down on it. Repeat this twice and you have three spokes inside and three outside. This is left loose to work into easily when closing the braid later; all the rest of the border is woven tight. Bring the left inside spoke out parallel to the right of the outside right spoke; this makes two single spokes inside, and two single spokes and one double spoke outside. Carry the outside left spoke inside between the next two standing spokes, and lay the left standing spoke down flat on it. Bring inside left spoke out and lay to the right, parallel with the spoke just turned down. Repeat this twice, and you find two single spokes inside and three double spokes outside. Continue to braid with double spokes until you have three triple spokes outside, then go on in the same way, carrying the two outside spokes in and dropping the short one - which is always the right one in the triple



An Attractive Serving Tray of Good Lines



## SERVING TRAY AND HANGING BASKET FOR REED WORKERS

groups. Continue until the starting point is reached, keeping the braid flat and tight.

To close the border: We have three triple spokes outside and two double spokes inside. Carry the double spokes from the left outside group between the first two spokes laid down, and bring the double spokes from inside left, over and through, to follow the first spoke laid down. Carry the next double spokes from outside over the part just done, between the second and third spokes laid down, and bring the double spokes from inside left, over and through to follow second spoke. Carry the last double spokes from outside over the part done, between third and fourth spokes laid down, and bring the double spokes from inside left, over and through, to follow the third spoke. There are still two double spokes inside; these are carried over and through to follow fourth and fifth spokes - which you will notice are single. We now have five long spokes on the outside; these are used to double the five single strands of the braid on the edge. Follow each strand along on the inside with the single spokes until they come to the outside of the basket. Clip the short spokes on the slant under the braid.

The snap-band for holding the glass down is of No.7 reed, cut a little larger than the inside measure of the tray, with the ends slanted to fit. Place the ends together and hold firmly while forcing the rest of the band in place. Sometimes a little glue and a pin will serve to hold the ends together better.

Singe, paint or shellac the tray, removing the pin from the band after the reed is dry.

## HANGING REED BASKET

A hanging basket for flowers is always a pleasure, whether to keep or to give away. For making a simple but very pretty one you will need five spokes of No.4 reed, thirty-seven inches long, ten spokes of No.4 reed, seventeen inches long, one strand of No.0 reed, and eight or nine strands of No.2 reed.

Soak the spokes well before starting, and keep all reeds moistened while the work is in progress. This is always imperative. Split two long spokes at centers and run three other long spokes through the split ones. Crush all spokes with the flat pliers and bend up abruptly even before weaving any, so that a tight, pointed center will be made.



A Hanging Flower Basket

Start with No.0 weaver, looping the center of it over any one of the groups of spokes - by thus looping the weaver it gives us two weavers - and do pairing, as follows: Always working with the left weaver, carry it in front of one group and back of next, the left weaver crossing over the right. Next separate the groups

and weave around each spoke with the same pairing for four rows, keeping the spokes upright and weaving tightly; then cut ends of weavers, piece or mend both with No.2 reed, and go on with the same pairing weave for twelve rows. At the twelfth row the diameter should measure three inches.

Insert the extra spokes, seventeen inches long, pushing them well down into the woven part, also an extra weaver of No.2 reed is inserted, to make three weavers. Separate the spokes and do two rows of triple weave, as directed; that is, carry the left weaver in back of the first spoke to the right that has not a weaver in back of it. Keep repeating this - always working with the left weaver.

With the same three weavers do sixteen rows of Japanese weave; that is, carry the three parallel weavers as one in front of two spokes and back of one. To mend, in this Japanese weave, cut the weaver a little to the right of the spoke behind which you are mending, insert the new weaver behind the mending spoke, so that it crosses the old weaver, and continue weaving.

Make sure the weaving is complete as to the number of rows before changing to a new weave. After sixteen rows of Japanese weave, do seven rows of the triple weave with the same three weavers, by placing them behind three successive spokes before starting the weave. Cut and end the weavers by tucking the ends down and in beside the spokes. The top of the basket should now measure six inches in diameter.

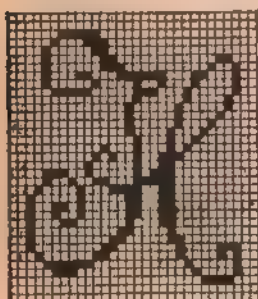
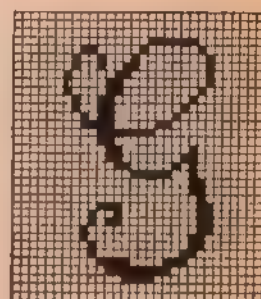
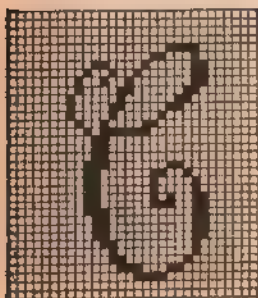
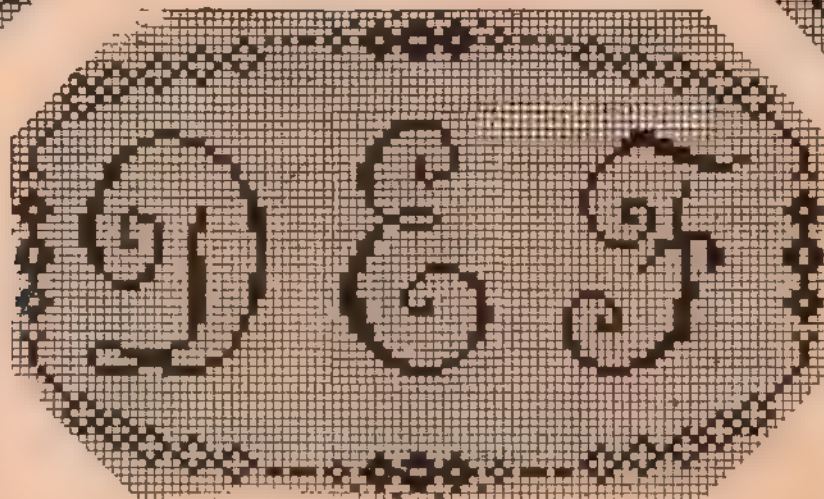
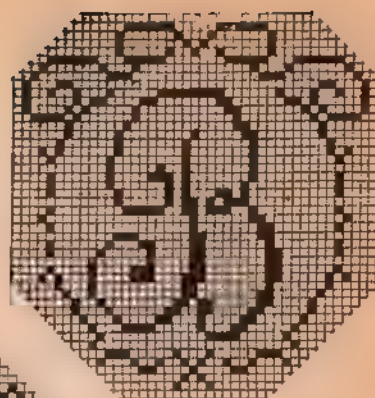
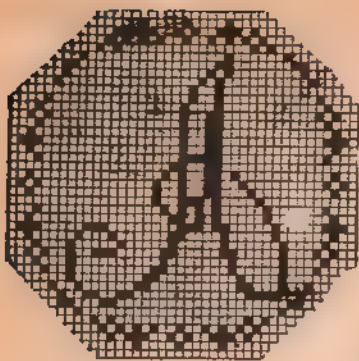
For the border: First row - each spoke to the right and behind two spokes to the outside of basket. Second row - each spoke to the right in front of two spokes, under the part of border already woven, to the inside of basket. Third row - each spoke to the right behind two spokes, under the part already done, to the outside of basket. Fourth row - each spoke to the right in front of two spokes, and under all to the inside of the basket.

Clip ends on the slant, making sure each one is long enough to rest at least one fourth inch against the next spoke. Singe, shallac or paint, finishing in any way desired.

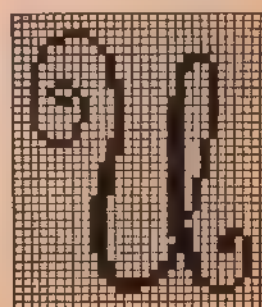
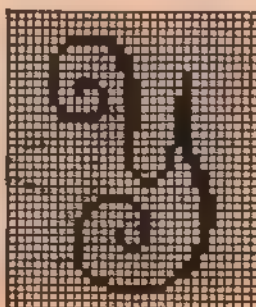
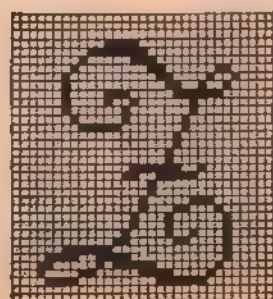
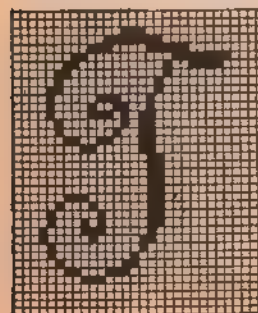
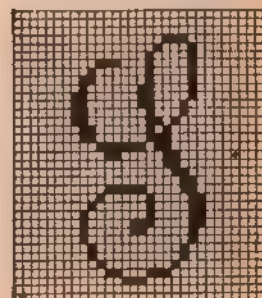
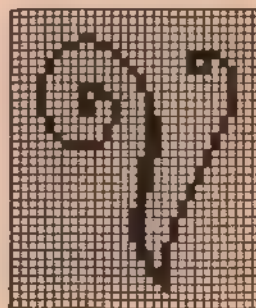
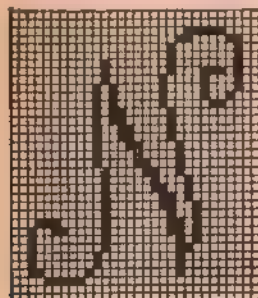
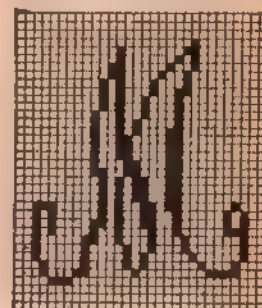
A pointed flower container may be purchased at any florist's; this, and a chain, complete a very pretty hanging basket.



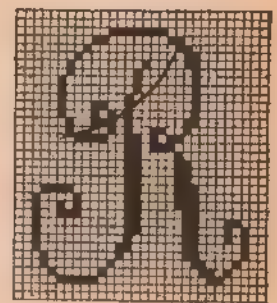
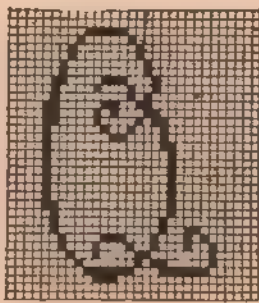
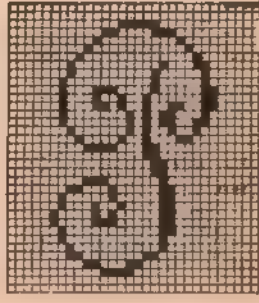
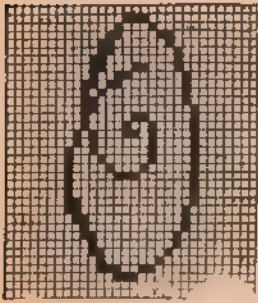
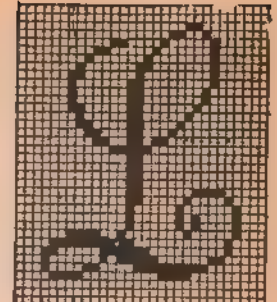
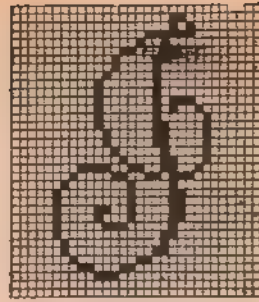
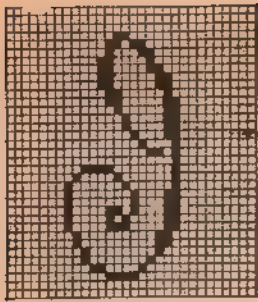
# Cross-Stitch Initials



A simple initial in cross-stitch serves to personalize a garment, adding a touch of hand-wrought elegance.







## “ ” ? “ ” ? “ ” Query & Quote

We recently received a catalogue from School Products Co., Inc., 312 E. 23rd St., New York, N.Y. 10010, entitled "Hand Weaving". The company carried a rather complete line of looms and related equipment as well as yarns and bobbin lace making supplies.

I'm searching for a McCall's Godey Lady Doll Pattern. The pattern was printed in the 40's or 50's. I've written several times to McCall's but the pattern has been discontinued. Does someone have one they would be willing to sell? Miriam V. Alderfer, 2120 Berrell Ave., Abington, Pa. 19001

Where can I find a book which contains all filet crochet instructions? I am especially looking for one that has letters of the alphabet and numbers. I saw such a book which was printed in 1920 but have been unable to locate one for myself.

Barbara Baggett, 2877 Croodlett, Memphis, Tenn. 38118

I have been looking for an oval or oblong knitted doily pattern about 22 by 11 inches, made with crochet cotton. Can someone help me?

Mrs. Edwin Morrison, Gifford, Wash. 99131

If you are interested in Battenburg or Renaissance Lace but are unable to find the braid, you might like to try Wright's Guimpe Braid as a substitute. I would like to see some pictures or patterns of small children's handmade dresses when lace insertions were used on the collars and yokes.

Mrs. Elizabeth Blackwell, 415 Oak Street, Greenville, Ala. 36037

I'm very glad to see some of the old time patterns being revived. I'm interested in netting bobbins and gauges. I have a few instructions but no tools. Could hairpin lace be used in the Battenburg lace designs? It seems to me that I read somewhere that it makes a fairly good substitute. I'd like to make some ropes for belts. I had the instructions but lost them in moving; they look somewhat like spool knitting but can be done in square or honeycomb designs.

S. Rebecca Tabor, 3088 S. Kirkpatrick, Eldorado Springs, Mo. 64744

Most Singer stores carry instructions for all models of their machines or they will order them for you. I recently got some for my machine and the cost was under 30c. Ruth Fisher

For those interested in netting needles and directions for making a fish net, I believe the following address will help. Emerson Brooks, Inc., Dept. 886X, Reynolds Lane, Buchanan, N.Y. 10511 I found this address along with a advertisement for net making and presume they also carry other necessary supplies. M.E. Graham, 4247 Vine St., Brown City, Mich. 48416

I am very interested in finding some old clothing patterns. I would like to make clothes from the Victorian Period to the early 1900's especially in small women's and children's sizes. Any help would be appreciated.

Cheryl Curd, Box 865, Frisco, Colo. 80473

I am looking for the following patterns: A crocheted cup and saucer, about 2 inches high made in one piece which could be used as a party favor; a crocheted hen which can be used to cover a boiled egg; and a pattern for a stuffed mother pig with little piglets attached or a mother dog with pups. I would like to make these for my daughter to sell in her craft shop.

Mrs. Dorothy Ball, RR 1, Ft. Jennings, Ohio 45844



# A Colorful Design

## *In Filet-Crochet and Darning*

BY SARAH MOORE

The oval piece illustrated was made for a small serving tray. Using No.50 mercerized crochet thread and a hook that will carry it smoothly and do close, even work, begin at one end with a chain of 83 stitches.

1. A tr in 8th st from hook for 1st sp, 25 more sp (of ch 2, miss 2, 1 tr).

2. Ch 8, 1 tr in last tr made (to widen 1 sp at beginning of row), 26 sp, then to widen 1 sp at end of row, ch 2, a t tr in same st with last tr made.

3. Ch 5 (for 1st sp of row), 28 sp.

4. Widen, 28 sp, widen.

5. Ch 5, 30 sp.

Continue in this way, following the chart, widening as directed at beginning and end of 6th, 7th, 8th, 10th, 13th, 15th, 19th, 22d, 25th, 29th, 33d and 37th rows, all other rows even, same as 5th row, with space over space. The last widening row has 54 spaces. Do 19 rows even; then narrow or decrease for the other end, reversing from the 37th row.

56. Sl st across 1st sp, ch 5, 52 sp, turn. If preferred, instead of slip-stitching, the narrowing can be done at end of preceding even row, thus: Miss 2, a t tr in next st, for last sp, which will leave you ready to begin next row of 52 sp.

When 92 rows have been completed, ending with 26 spaces, you are ready for the darning, which is done in precisely the same way as on the real filet, and no one who can darn a stocking neatly need hesitate to undertake it. It consists simply in weaving the working thread over and under the space bars, back and forth until the spaces are smoothly filled - not crowded, yet full; I use three strands of thread for filling in, and a rather blunt needle is preferable. Of course the foundation should be kept as tight and even as possible in order to insure good work, and most workers like to put it in a frame; but a small piece can be basted on enamel cloth or heavy wrapping paper, flexible yet stiff

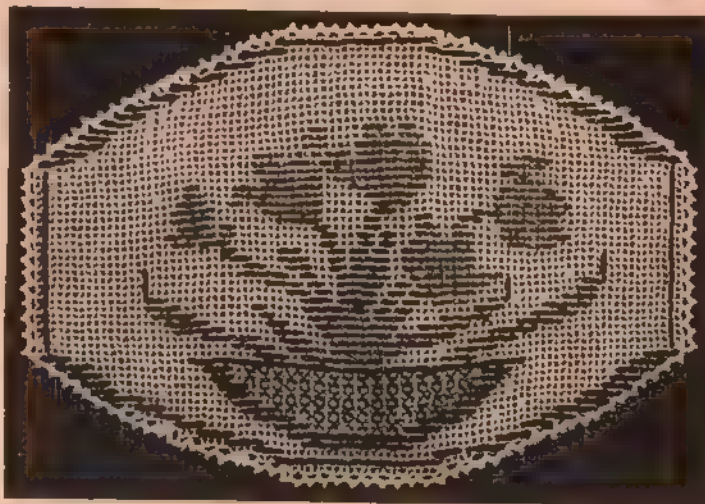
enough to prevent the drawing up or puckering of the work as it proceeds. When starting, I tie in my thread and weave over the end to cover it; then, in finishing off, simply run the needle back through the darning. Care must be taken in counting and filling in, of course, but it is largely a matter of painstaking and practice - and the work is most fascinating. Any cross stitch design may be developed in colors in just this way, and charming curtains of filet net may have a colorful border, either in floral or geometrical design; it makes a delightful change from the all-white darning.

down, bring it up again at corner of 2d space back, and make another diagonal stitch, crossing the first, completing the cross stitch. Then when these are all in, take a tiny stitch at the center of each, carrying the thread along at the back. Nothing could be simpler.

A picot edge finishes the tray cover, and this may be added before or after the darning is done. Fasten at corner of 1st space of 1st row.

1. Ch 5, miss 2 sp, dc in tr; repeat, making loops of 5 ch entirely around the edge and joining at 1st corner.

2. Fill each loop with 3 dc, p of 3 ch, 3 dc.

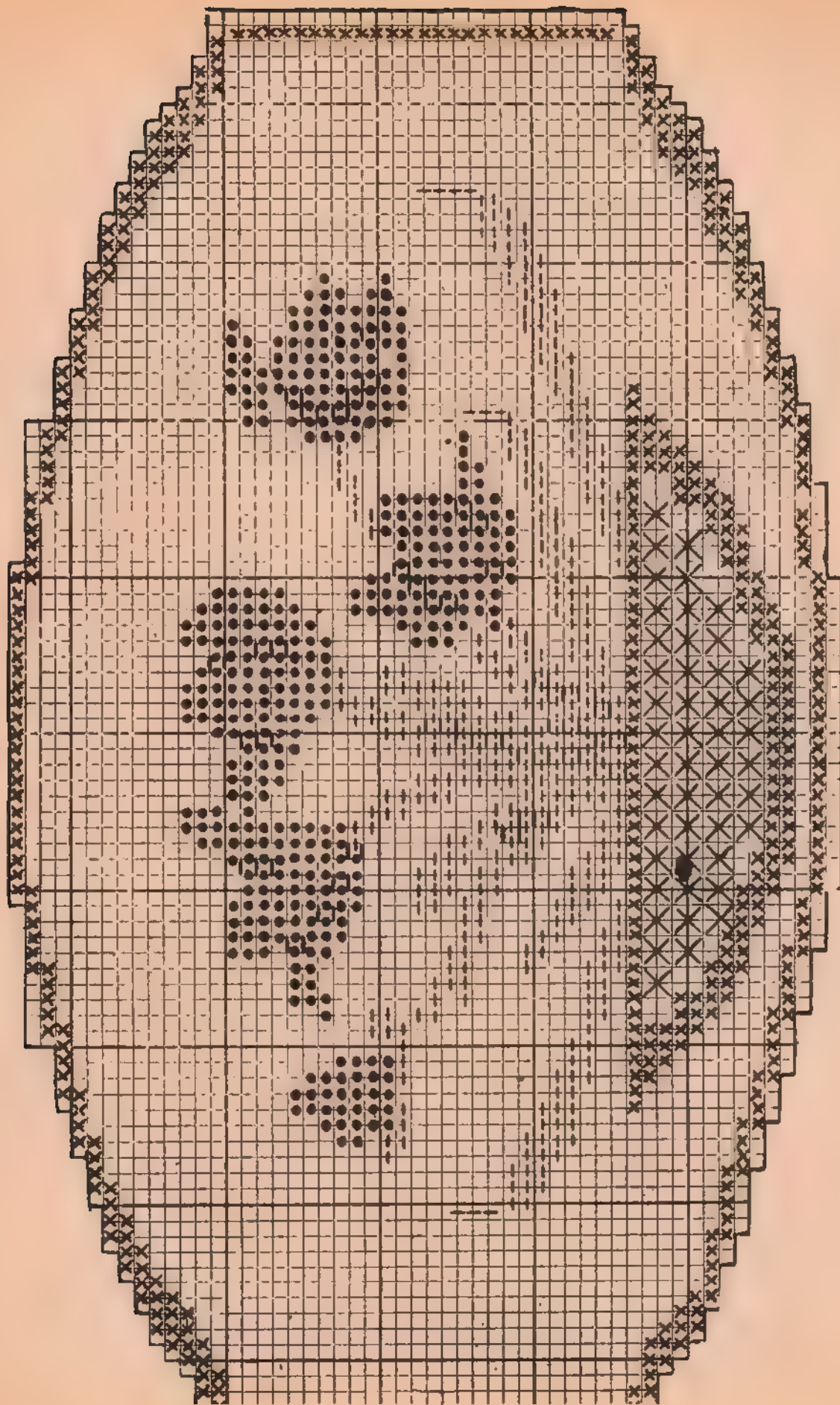


The little color symbol shows exactly what colors are used, and the chart the number of spaces filled by each color; border and flower bowl are in red, the leaves in green and the flowers in rose, one shade each, and all the darning is done lengthwise save the border at the ends and the upturned leaves, which run the other way. The center of the bowl is filled in with cross stitching, each stitch covering a little square of 4 spaces; bring the needle up through the corner of a space, lead diagonally across 2 spaces, put it

Real filet is netted, and the most ancient form of lace-making of which we have any record; it has been known, at least, ever since fishermen first made nets, doubtless serving in the earliest days this strictly utilitarian purpose. But it very soon came to be used in a decorative way, as a foundation for plain or elaborate stitchery. It is easy to do, lovely when well done, and will serve for a thousand and one different articles of household or personal use.









# A Dainty Yoke in Cluny Crochet

Crochet cotton, No.100, was used in making this yoke, and four balls are required; if desired, a heavier thread may be substituted, and many will prefer it if the design is to be arranged for some other purpose. There are four motifs, all made in much the same way and presenting no difficulty, as they are really quite simple - three sizes of wheels and the leaves, arranged in groups of three, or two, as required. An excellent way to put them together, whether for a yoke, as illustrated, scarf end, or other use, is to outline a pattern

upon, you have only to crochet right over the marking, using chains or extra long trebles, putting the thread over as many times as necessary to give the length of bar required, the choice between chain or treble being determined by convenience. For example, for the intersecting bars between the medium-sized wheel at center of front and the leaf at the side, the first bar may be a chain, long enough to reach the intersection, then let the next be a long treble, taken from the intersection into the edge of the motif, the



A Dainty Yoke in Cluny Crochet

on thick, flexible paper, the size and shape of the yoke desired, or of the article one wishes to make, baste the motifs to the pattern, arranging them as liked, then, using a pencil, trace lines between the motifs, connecting them with each other and the edge, to represent which a straight line may be traced. If any portion of this "filling in" should not be quite satisfactory, it is a simple matter to erase and substitute some other line or lines. Then when the arrangement is as perfect as possible, or you feel it cannot be improved

next bar the same, and the fourth a chain. Detailed directions for putting in these bars are confusing rather than helpful, however plainly they may be written, and if the method suggested is adopted they are not needed; the work is as simple as possible.

The heavier chains, used on all outside edges, are quite different from the ordinary chain in appearance, and perfectly imitate those of the real Cluny lace. For example, fastening the thread where the traced bar starts, chain 1, a double

where the thread was fastened, -- chain 1, a double in last double, and repeat until the bar is of desired length.

For the edge - which may be made and basted in place at the edge of pattern before putting in the filling of bars - work as follows:

1. Make a Cluny chain as directed (of 1 dc, ch 1, dc in dc), the length required; if not quite sure of the right length, leave a portion of thread to continue, if need be.

2. Tr in dc of 1st row, (ch 3 for 1st tr), -- ch 5, tr in top of tr, a tr in 2d dc (of the 1st row), ch 3, miss 2, 1 tr; repeat from --. This is a very dainty edging for any purpose, and is quickly and easily made.

The motifs are worked as follows:

**Small wheel:** Chain 8, join to form a ring.

1. Ch 9, dc in 2d st of ch from hook, half tr in next, tr in each of next 4 st, half tr in next and dc in next, then 2 dc in ring; repeat until you have 6 points or spokes, ending with 2 dc in ring.

2. Sl st up the side of 1st point, dc in tip, (ch 1, dc in last dc) 7 times, for the Cluny ch between points, dc in tip of next point; repeat around, joining last ch at tip of 1st point. Should the ch draw a little, add an extra st of ch 1, dc in dc between points; the wheel should lie perfectly flat and smooth when completed.

3. A dc in each of 2 st, ch 4 and repeat, joining last 4 ch to 1st dc with sl st.

**Medium wheel:** Ch 12, join to form a ring.

1. Ch 11, dc in 2d st from hook, 1 half tr, 6 tr, 1 half tr, 1 dc, 2 dc in ring; repeat until you have 8 points, ending with 2 dc in ring.

2. Sl st up side of 1st point to tip, -- (ch 6, dc in 5th st from hook to form a p) 3 times, ch 1, sl st in tip of next point without turning the work, which is all done on the right side; repeat from -- 7 times, and join with sl st to 1st point; there are 3 turned-down p between each 2 points.

3. Ch 1, dc in dc that forms the p, ch 1, dc between p; repeat around.

4. Ch 1, dc under 1 ch, repeat around, making 1 increase between points by working 2 dc in same place, 1 ch between dc.

5. A dc in 1 ch, dc in next ch, ch 4, miss 1 dc; repeat, joining last 4 ch to 1st dc with sl st; fasten off securely.

**Large wheel:** Work as directed for medium wheel from beginning

Continued on page 38



# Pretty and Useful Things That Cost Next to Nothing

By HELENE GEBHART

On my table, holding fast a few of the books I read, are my bookends, novelties in decoration, which are growing in popularity. Little groups of friends have gathered here in my home, and we have created home adornments that are not expensive in money; and with the happy evenings spent many pleasant memories linger, which is a big consideration. The handy husband of my nearest neighbor contrived our first pair of bookends from a plank used as a stepping board in the garden for goodness knows how long! The wood was black and rough, and the foundation not especially pleasing when completed; but I applied the artistic - and you should see the finished bookends!

The plank was one and one half inches thick; and for the base a piece five and three-eighths inches long was used, slanted to four inches at the top; the upright piece, three and three-fourths inches, has the same slant - two and one-fourth inches and is nailed securely to the base, with a bit of quarter round molding fitted between the two. We covered that ugly, worn surface with "gesso", a combination of glue, whiting, varnish and linseed oil, which may be obtained in as small quantities as desired. A piece of inch wide wood was used instead of an ordinary brush to spread the gesso, working with a circular half-moon movement. Cover the entire surface, not too thickly; some like a stippled effect, but in the finished effect a surface that is more flat is best. Modeling clay, that hardens as it stands, was used to make the fruit and leaves across the molding; one of the apples - or shall we name them oranges or apricots? - is perfectly round, the other has a small portion cut off at one side with a hairpin in order that the two may be crowded close together. I realize that hairpins are quite extinct, and if one is not obtainable a needle will do! Fasten the fruit in place with gesso and press closely and neatly. Two leaves formed of the clay are fastened on at each end in the same

way, the veins marked with the hairpin, and a small dent made in each apple toward the top to imitate the blossom-end.

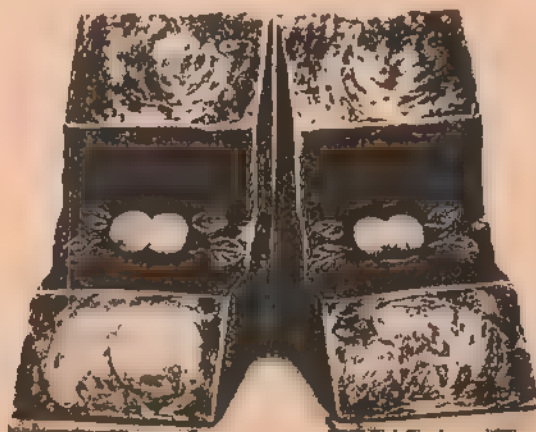
At this point the work should be allowed to dry overnight, after which all the high spots are rubbed off with sandpaper, wiped carefully and bronzed with copper bronze-powder mixed with the usual medium of liquid to the consistency of cream. Give the fruit two coats of bronze, for sometimes in rubbing the colors off, one coat will not stand. Mix the bronze with each dipping of the brush, as the powder has a tendency to sink to the bottom, leaving the liquid on top. If the bronze is too thin the white will show through; if too thick it will not have a smooth, flowing look, as should be the case. A little practise will soon show you just how to do this. Give this bronze at least twenty-four hours to dry, and then paint the entire surface except the fruit and leaves with vandyke brown - using the oil tube paint thinned very slightly with turpentine. Do not let this dry, but wipe off immediately; this treatment brings back the copper bronze on the top surfaces and leaves the deep brown in the crevices, thus giving that much-sought-for antique effect. I hope no one reaches the point where the paint is to be applied and refuses to go on with the process; most people weep over "covering up that pretty bright bronze with ugly brown

paint," but it won't be spoiled, you will see; when finished the work is very rich-looking.

Now paint the fruit with orange, and pat with a blush of vermillion as real apples. Around the edges and near the indentation or blossom-end wipe very carefully to let the bronze show through a little. The leaves are painted a rich green and wiped off, which leaves green in the veins and the bronze barely showing on top. A piece of cotton dipped in pumice-powder and dusted over the fruit, slightly dulling its bright colors - not over the entire bookend - adds to the desirable antique tone.

Glue a piece of brown felt, all in one piece, on the bottom and back to cover the wood, and you have a piece of workmanship that you can be proud of, if carefully done, at very small cost.

Of course if you have to buy the materials for the gesso, and the bronze, paint and clay for one set, it will cost; but why should not a little group of friends get together and have a series of painting parties? Divide the initial cost among several and it will be very little for each one. The bookends shown are very simple in construction and design, but make lovely gifts; and they may be varied almost indefinitely. Other things can be made - vases, fancy boxes of different sizes and for every use, photograph frames and so on; this gesso will stick to nearly everything - glass, tin or wicker, as well as



The Finished Book-Ends





The Foundation

wood. More elaborate designs may be worked out, but it is better to begin with something simple. And in attempting more difficult decorations, such as a rose, remember to seek effect, not detail. We look at things like this from a fair distance, you know, and small work will not give the colorful, flat effect that large fruit produces.

Feeling sure that many will like to use this novel and fascinating art in providing gifts at Christmas, or other seasons, or for making ornaments for their own home, who will find the materials hard to obtain in the required small quantities, I am glad to be able to give formulas for making the best gesso and clay I have ever found. If these things are old and hard they are beyond use, and trying out this type of work would result in disappointment, or be absolutely impossible. Make them, or have them made, as needed, and use them all up at once. The clay can be kept for a few weeks by wrapping with oiled paper and sealing in a glass-top jar, but there is nothing to be gained by this.

For gesso: To one gill of liquid glue add three tablespoons each of varnish and boiled linseed oil, using these proportions for any amount you wish to make; stir well - a long, slender stick is fine for the purpose. It is most important that the mixture should be perfectly blended, and this requires much patience. Add one and one half cupfuls of whiting, such as glaziers use. This is a creamy shade and not perfectly white - a gypsum product and not plaster-of-Paris which is sometimes sold for it; the real whiting is essential for this purpose.

The modeling clay is made in the same way, with as much whiting added as it will hold and mold.



Continued from page 36

through the 4th row.

5. Ch 4, dc in next 1 ch, dc in next, ch 4, dc in next ch; then ch 12, for 1st of 3 points, 1 dc in 2d st from hook, half tr in next, tr in each of next 5 st, half tr in next, dc in next, leaving 2 st; ch 11, for 2d point, and work in the same way, leaving 1 st; ch 10, for 3d point, and work as before; sl st in the 2 st left from 1st point, dc in next ch, (ch 4, dc in next ch, dc in next) 3 times, ch 4, dc in next; repeat from -:- 7 times, making 8 groups of points in all, ch 4, dc in each of next 2 ch, ch 4, join with sl st to dc where 1st 4 ch started.

6. Ch 10, sl st in tip of last point made, without turning the work, (ch 6, dc in 5th st from hook) 3 times, ch 1, join to middle point, as before, (ch 6, dc in 5th st from hook) 3 times, ch 1, join to next point, ch 10, dc between the 2 dc that come right above the point of center star, or between the 2d and 3d ch of 4 between the 2 groups of points, ch 6, sl st in 6th of 10 ch, ch 4, sl st in tip of next point; repeat 7 times, then ch 4, a quadruple tr (over 4 times) in the place where 1st 10 ch started, working off the st 2 at a time, sl st in 6th of 10 ch, and in the 4 ch preceding the quadruple tr.

7. Ch 1, dc before 1st point, ch 1, dc after the point, ch 1, dc on the dc that makes the p, and continue with ch 1, 1 dc, alternately, until you have made the dc following the 3d point of the group; then ch 1, a tr in the sl st that holds the double ch between the groups of points; repeat 7 times.

8. Work as before (ch 1, dc in 1 ch, alternately), except between groups, where work as follows: Insert hook in work before the tr, thread over and draw through, then

insert hook after the tr, thread over and draw through, over and draw through the 3 loops on the needle; this brings the scallops together evenly; repeat 7 times.

9. Same as 8th row, but with an increase over the middle point of each group, made by working 2 dc, 1 ch between, in the same ch.

10. Same as 5th row of medium wheel.

For the leaves:

1. For the 1st point or leaflet ch 15, dc in 2d st from hook, half tr in next, tr in each of next 4, half tr in next and dc in next, leaving 6 st unfilled; for 2d and 3d points, ch 13, dc in 2d st from hook, then 1 half tr, 5 tr, 1 half tr, 1 dc; for 4th point, ch 12, and work like 1st point; for 5th point, ch 12, dc in 2d st, 1 half tr, 6 tr, 1 half tr, 1 dc, 1 sc; for 6th, ch 9, work like 1st, then sl st down 3 ch between 4th and 3d points; for 7th, ch 10, work like 2d point, sl st down 3 ch between points on other side; 8th, same as 7th point; 9th, like 6th, sl st down 5 st of ch, 1 dc in last st.

2. -:- Ch 1, dc in last dc, -:- repeat 7 times (from -:- to -:-) for the Cluny ch, dc in 1st point; (repeat from -:- to -:- 3 times, dc in tip of next point) 3 times, (repeat from -:- to -:- 7 times, dc in tip of next point) twice, (repeat from -:- to -:- 3 times, dc in tip of next point) 3 times, repeat -:- to -:- 7 times, and join to 1st dc at end of stem.

3. Same as outer row of small wheel.

The stems are made of the Cluny chain, repeating from -:- to -:- 7 times.

These motifs, or the manner of making them, may be varied in many ways, and the study will be found very interesting.



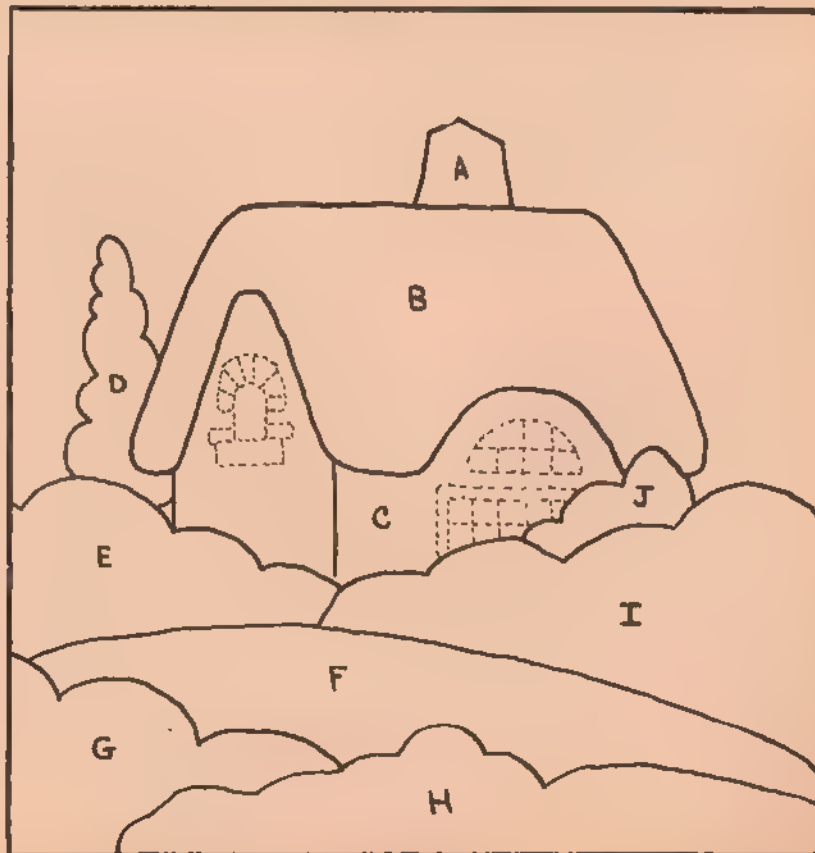
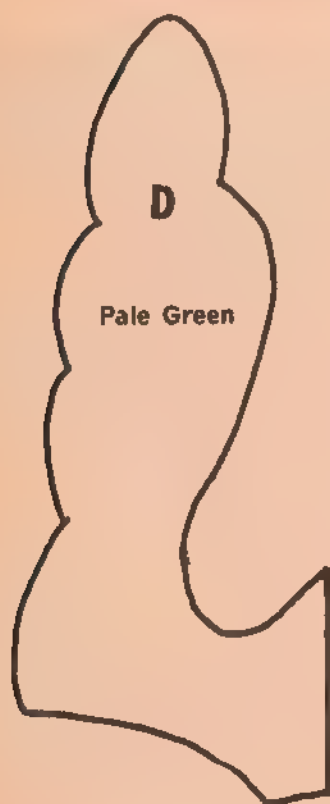


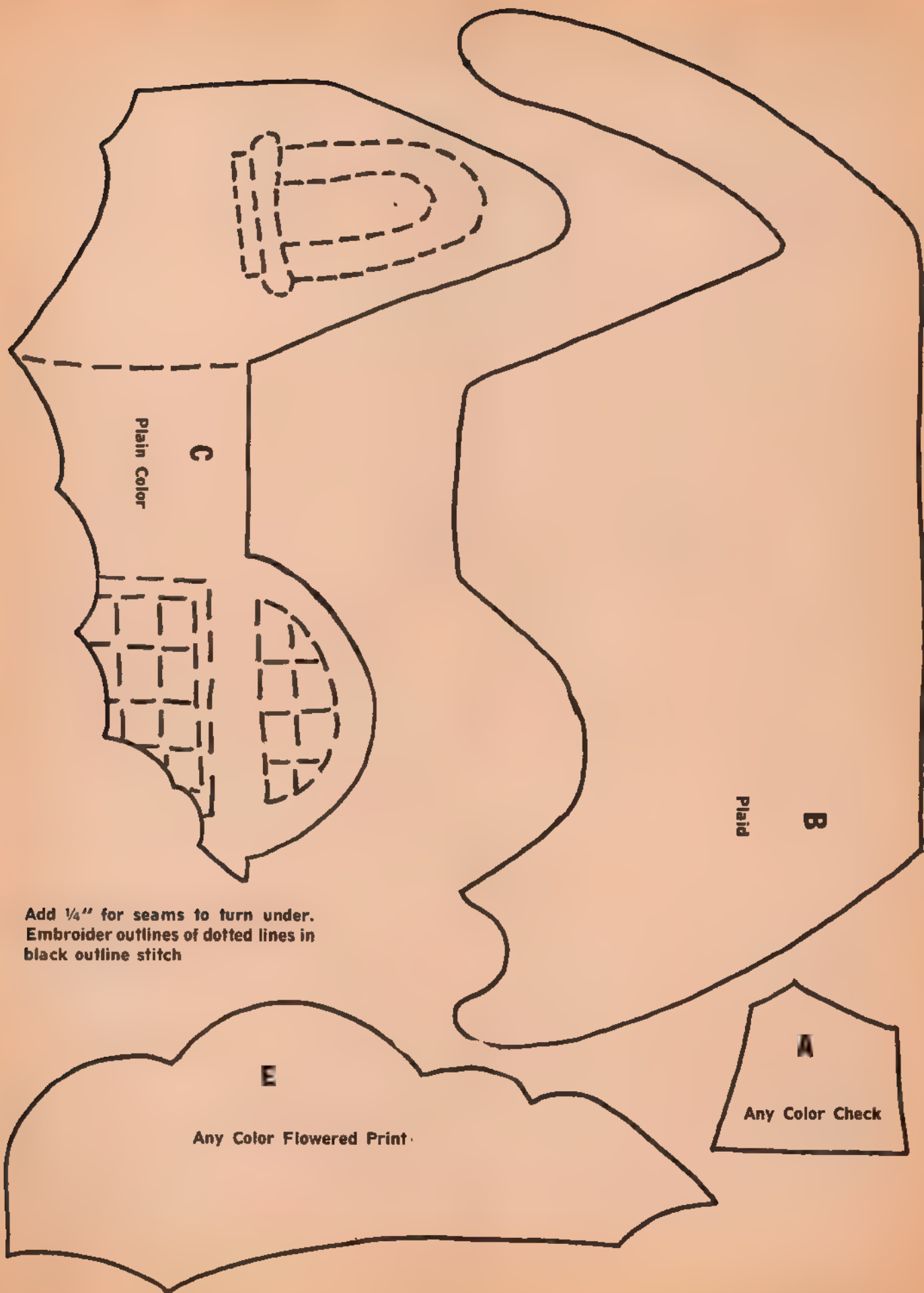
# ENGLISH COTTAGE

A 1937 Quilt Block Design

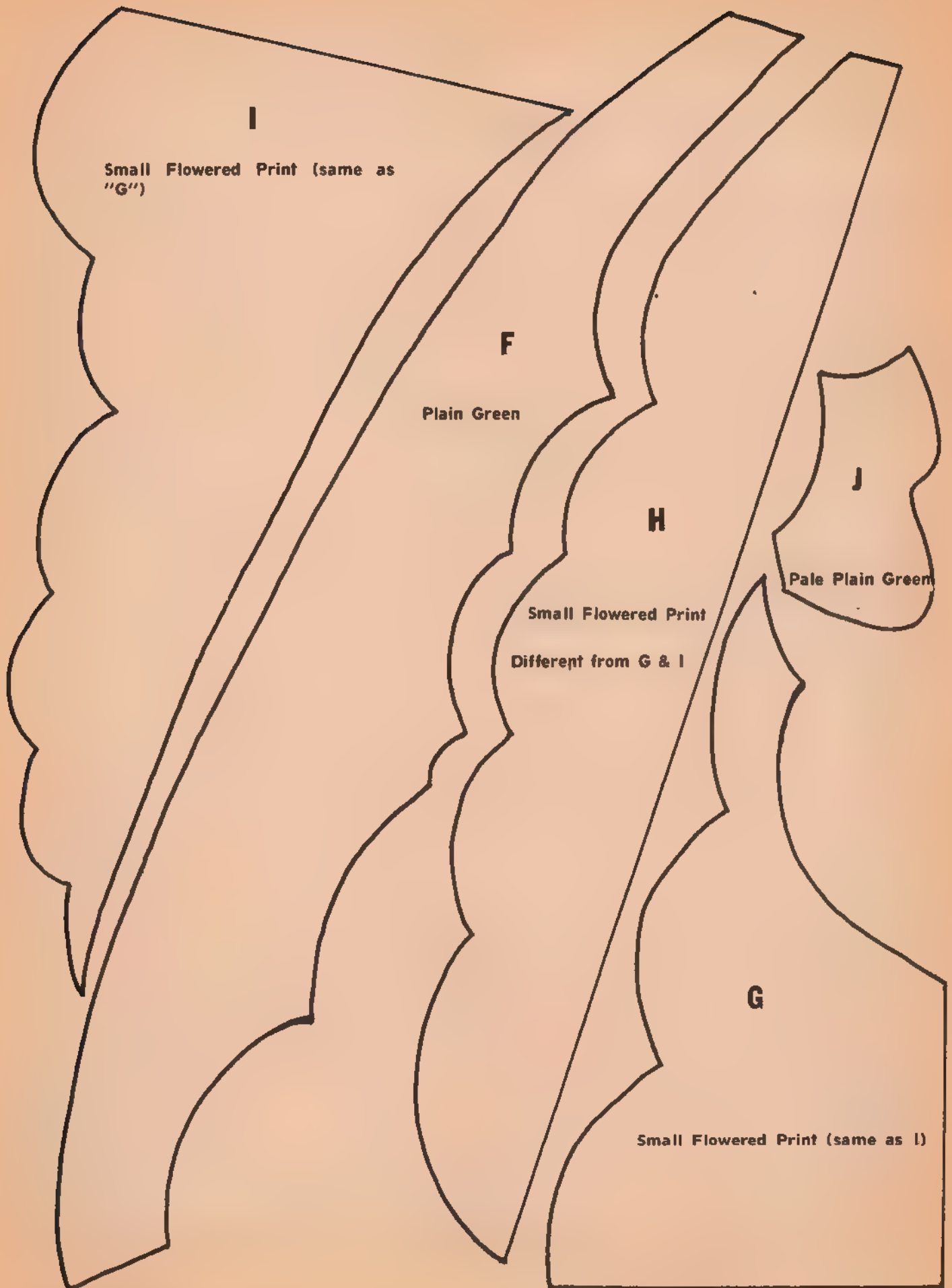
12 Inch Block

Pattern continued on following page









# Centerpieces and Scarf in Hardanger Embroidery

Cream Colored Congress, or Hardanger, cloth was used for these pieces, and the work was done with yellow. The effect is charming, yet an engraving, however good, can give little idea of its beauty, since yellow is a photographic black. The work would be equally lovely done with white floss on white cloth, and many will prefer this substitution. Most needlecrafters are doubtless familiar with this class of work, but a general description may be of advantage to those who are not. Hardanger embroidery, known when first introduced in this country as Swedish or Norwegian drawn-work, takes its name from the district of Hardanger, in Norway, where it is claimed to have originated. Its distinctive features lie, first, in the material on which it is done; the genuine Hardanger-cloth, which comes in several "weaves", is very even and woven exactly alike both ways. When this is not to be had, however, substitutes are easily found in madras, congress cloth, or any scrimlike material of even weave; the latter point is essential; otherwise if one is doing a piece of work which should be perfectly square when completed, as a sofa pillow cover, it will be found to be longer than wide because the warp is not equal to the woof in size of texture.

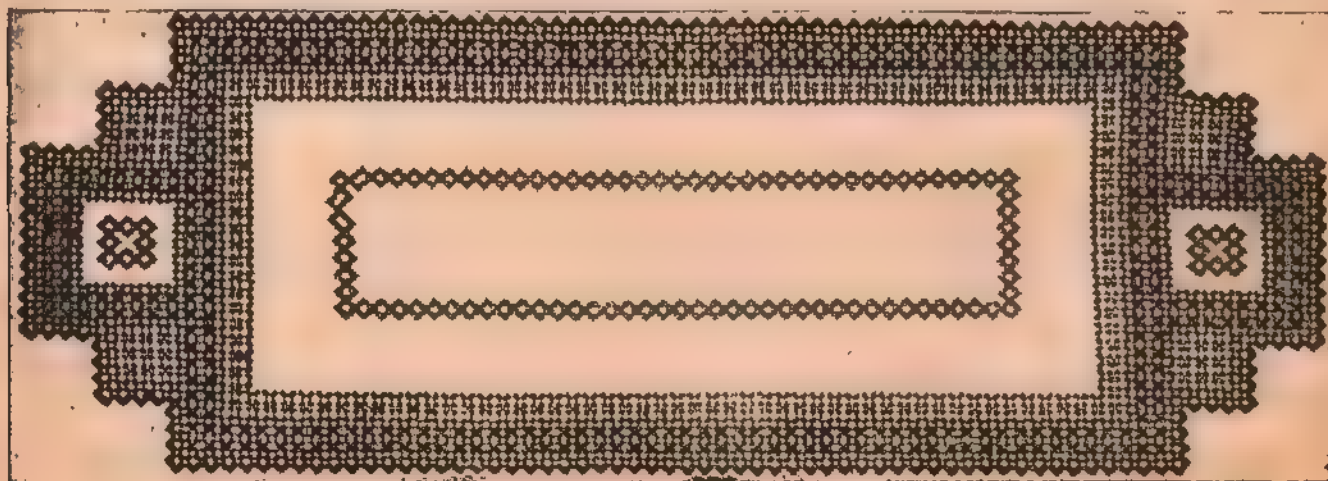
Another distinctive feature of the work is the outlining of the design in

solid embroidery, which is done in the over-and-over flat or kloster stitch, practically satin stitch, without padding, forming little oblongs which we will call blocks. These blocks are usually of five stitches, sometimes six, less often four. To make one, insert the needle in the hole or mesh between threads, bringing it up from beneath and leaving a short length of floss on the underside to be later fastened to another length of working thread or secured in the finished work. Lead over four threads and put the needle down through next hole, in line with the first but the fourth above, thus covering three holes with the stitch; bring it up through the hole next to the one where it first came up, down through the corresponding hole above, and so continue until you have five stitches laid side by side.

Having made the first block as described, bring the needle up through the fourth hole from that where the needle went down to complete the fifth stitch, counting out, or at right angles with the first block; put the needle down through the same hole where it went down for the fifth stitch, and make four more stitches to complete this block; then make the third like first, or at right angles to second, and so on.

In cutting the threads for drawing out, cut only that side of a space where the stitches form the edge,

never where the stitch falls sidewise. Before cutting push back the stitches of the block with the thumb-nail and cut along the row of holes in which the stitches were taken; then when the latter are released they fall over the cut edge, covering it effectively. After pulling out the cut threads you will have your dividing bars of four threads each; to weave these bars is not difficult - indeed, the simplicity of Hardanger embroidery is not its least claim to popularity. The bars are either plain or picoted. To make the plain bar pass the needle under the first two of the four threads, over last two, back under the latter and over first two, and continue until the bar is finished with stitches which must lie close together but not overlap. To make the bar with picot, weave to middle of bar, then pass the needle under the two threads as usual and while in this position the double thread at eye of needle is brought forward and wound twice around the needle, which is then pulled through, keeping the thumb on the windings, the work drawn up tightly, then passed under the same two threads in order to keep the little knot or picot on the outside of the bar. Repeat on other side of the bar, working over next two thread in the same way. A larger picot may have the thread wound three or four times around the needle. All the weaving must be snugly done, the threads



Scarf in Hardanger Embroidery





Centerpiece No. 1

being close together, in order to make the bars straight, smooth and compact.

The features described are distinctively those of Hardanger embroidery. Often stars, crosses, squares and other figures are used to further embellish the piece, especially if it be a large one, all in the same flat stitch; and outlining, eyelets, backstitch, cross or leviathan stitch, and others are made use of in the same manner. In no work is there greater opportunity for exercising one's individual taste in the production of unique effects.

A needle, long-eyed and blunt pointed, so as never to split the mesh thread, will be found best; and scissors must be pointed and very sharp to insure a clear, clean cut. Two sizes of floss are used, as a rule, one - the coarser - for the embroidery, the other for weaving the bars.

Unless you are quite sure of your weave, it is better to outline your piece on the whole goods, that is, before cutting. For example, if you are to copy a centerpiece which was worked on cloth having twenty-four threads to the inch, and your own material has but twenty, you will readily see that the pattern would not "come out even", and if the cloth

were cut to the size designated your work would be quite spoiled. If the design overruns the cloth by a half inch it is as bad as if two or three inches were lacking. If you are sure of the texture the piece may be cut, allowing at least an inch all around, and whipping the edge to prevent raveling. You can then run a thread through the center each way, and begin work at the line.

#### Centerpiece No. 1.

The larger centerpiece, complete, is twenty-six by thirty-two inches, and the foundation counts twenty-four threads to the inch.

Measure four and one-half inches from the right edge, or one hundred and eight threads; then count up from the lower edge twelve threads and make your first (horizontal) block; make the next (perpendicular or vertical) block at right angles to the first, and continue until you have fifteen blocks, the last a horizontal one; turning again toward the edge, make fourteen blocks, the last of which, if no mistake has been made, will be in direct line with the first. Again turning, make fourteen blocks toward the center, and repeat until you have outlined four points and are again at the edge; across the corner work

fifteen blocks, the last of which will correspond to the first block made, turn, and repeat until you have outlined three whole points, and are at the edge, then work across corner, and repeat all around. If you make no mistake in counting, the last block will "corner" to the first. If you wish a square instead of oblong centerpiece, have the sides equal, each of four points.

Count twenty threads above the first block made, and make a block in the same way; working as directed, make another row of blocks, following the first row, entirely around.

In the space between these two rows of blocks small squares are worked as follows: Counting eight threads above the first block of first row, bring the needle up through the hole corresponding or in line with that in which the fourth stitch of the block was taken, lead diagonally to the left, over one thread, put it down, bring it up again in the hole next back of the first, lead over two threads and put it down in the hole above where it first went down; again bring it up in the hole next back, lead over three threads, next over four, then reduce to one thread

Continued on following page

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again. Make the next square to corner to this, and so on, following the outlining rows of blocks. If preferred the squares may consist of four stitches taken over four threads, but the diagonal stitches are prettier for the purpose.

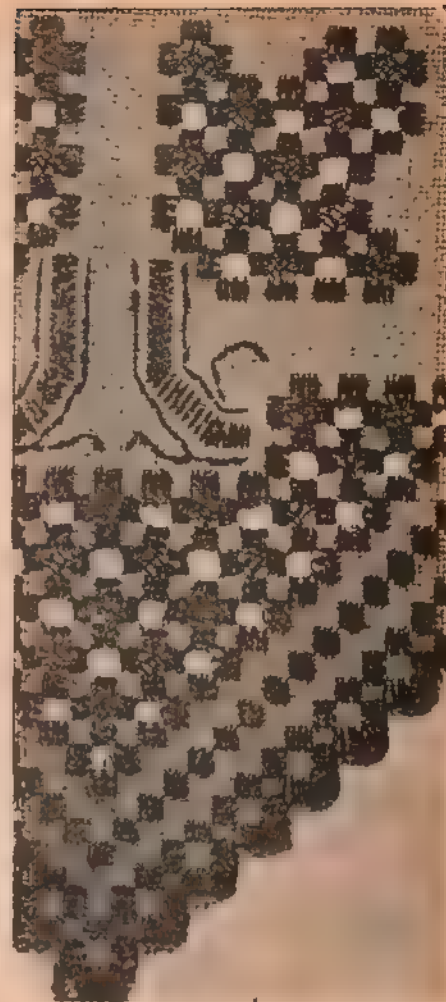
Counting up four threads from the fifteenth block of second row, make a block corresponding to it; (miss four threads to the left and make another block) three times; -- working toward the edge, make a block at right angles to the last, miss four threads, make another block in same way, then a block at right angles to this, (miss four threads, make a block) six times, turning toward center make a block at right angles to last, miss four threads, make a block; make a block at right angles to the last, (miss four threads, make a block) six times, and repeat from -- to corner, where after the two downward blocks, -- make a block at right angles to last, (miss four threads, make a block) 4 times, repeat from last --, make the two upward blocks (always with four threads between), then the seven blocks over top of point, as before, and continue around.

In the depression above each point two leaves are outlined, thus: Count up twelve threads above seventh block over top of point, and make a

block toward the right, so it will come between sixth and seventh blocks; miss four threads, make a block, a perpendicular block, at right angles to last, a block at right angles to this, toward the left, miss four threads, make a block, a block toward the right, a block at right angles, upward, miss four threads, make a block, and so continue, working entirely around the leaf (see detail). Make two of these leaves, separated by twelve threads, one turning to the right, the other to the left. For the stems: Starting at base of leaf, make twenty flat stitches downward, eight stitches diagonally to right (or left, as the case may be), and five flat stitches to the right. The stems are outlined by single flat stitches.

Cut and draw the spaces in the manner directed, and work the bars. Alternate spaces are filled with the festoon stitch, thus: Fasten in at middle of bar, take a buttonhole loop to middle of next bar, bring the needle out behind the thread to twist it, loop to middle of next bar, and repeat, fastening last loop where you began.

The edge is buttonholed over four threads, following the line of the first row of blocks; at the corner of one of the little points or scallops take three or four stitches in the same hole to turn.

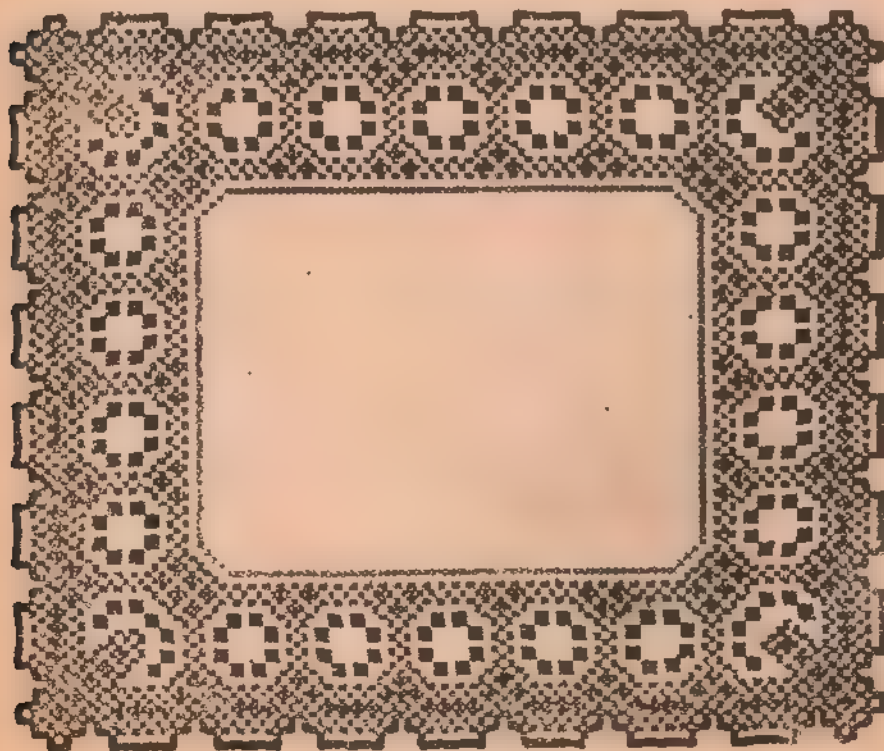


Detail of No. 1

The second centerpiece, seventeen by twenty inches when finished, may be commenced at one corner; count in twenty-eight threads and up twelve threads; make a block, as first described, and continue until you have twelve blocks, working upward toward the left; working upward toward the right, make three blocks, downward toward the right make eleven blocks, then downward to the left two blocks, the last of which should corner to first.

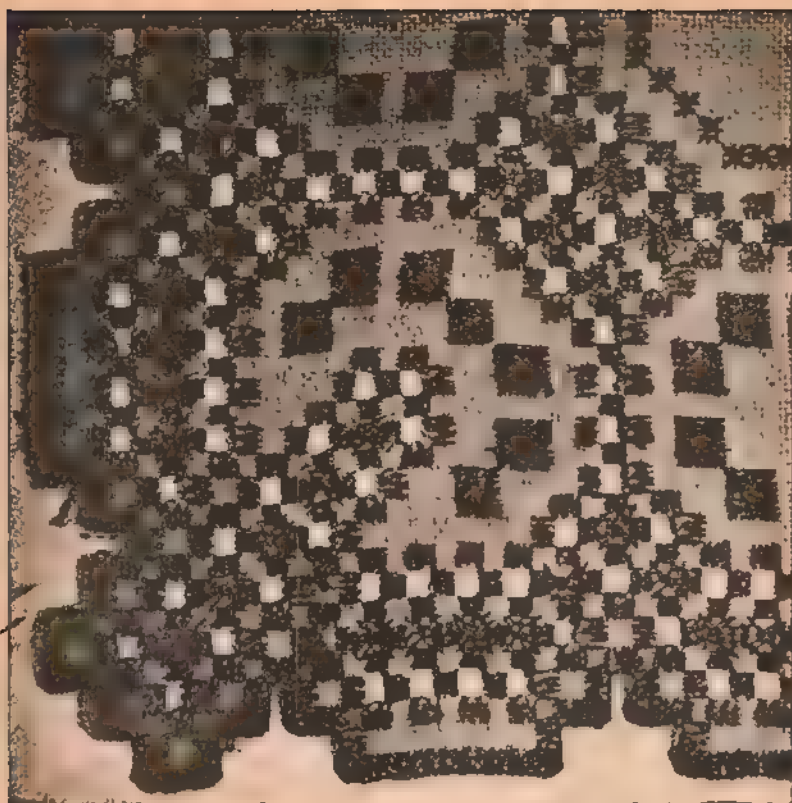
Miss four threads to left of third block made, make a block, miss four threads, make a block, two blocks downward (always at right angles unless otherwise directed), -- (miss four threads, make a block) three times, four blocks upward, four blocks downward, and repeat from -- until you have outlined four of the wide scallops; make the next corner like first, and continue. The centerpiece illustrated has six scallops on one side, seven on the other; if wanted square, make the same number on each side.

Count four threads left of fourth block made and make a block to



Centerpiece No. 2





Detail of No. 2

correspond with that; make three more blocks upward to the left, (miss four threads, make a block, working to the left) three times, three blocks upward toward the left, then (miss four threads, make a block) three times, in a direct upward line, five blocks upward, toward the right, (miss four threads, make a block) three times, toward the right, three blocks downward to the right, then (miss four threads, make a block) three times, again three blocks downward to the right, the last cornering to the block of corner section opposite that where you started. This outlines the plain space at corner, which is filled with squares made as before described, save that the longest or middle stitch covers eight threads instead of four.

The plain sections along the side, octagonal in shape, are outlined in the same manner, viz., four blocks, separated by four threads, then two blocks at right angles to each other across corner; and the space is filled with the squares, eight in number, each pair touching at corners to form a circle.

The inner edge of the border is outlined by a straight row of blocks, missing four threads between, with four blocks across each corner; and four threads inside of this row is a row of leviathan stitch, which

consists, first, of a cross stitch, taken from corner to corner, covering four threads, then a stitch taken from side to side, each way.

Threads are cut and drawn as pre-

viously directed, but instead of the festoon stitch the second row of spaces above the scallops has a "spider" filling, thus: Cross the space from corner to corner, then from opposite corner to center, weave around the knot which is made at the intersection, and continue to the opposite corner.

Buttonhole the scallops, taking over four threads as before, with four or five stitches in same hole for the square turn.

The scarf, finished, is fourteen by thirty-six inches; but as suggested this or either border may be used for a larger - or smaller - piece by adding to or taking from the repeats. The work is done so that the texture is diagonal. Measure in five inches, and make the first block twelve threads from the edge; continue with the blocks, each at right angles to the preceding, until you have one hundred and fourteen blocks along the side of scarf, allowing four to each pattern or square, with one extra at beginning and end. As many more may be added as desired, always allowing four to a repeat of pattern. At the end, turn and work sixteen blocks across, turn and make sixteen blocks toward the edge, then twenty-one across, again

Continued on following page



Detail of Scarf

sixteen upward, sixteen toward the edge, and continue along the other side and end, the last block cornering to the first block made.

To outline the corner squares between side and end, count back eight blocks from the first of the row (the eight last made), make eight blocks toward the end or to the right, then seven toward the other side, which should bring you to the corner of eighth block opposite where you began; make a second row of blocks cornering to this first row, so that four blocks enclose a little square of four threads. When the outlining is all done cut and draw the threads of each corner square thus outlined, weave the bars and fill in the second row of spaces with festoon stitch, also the center space.

For the pattern squares, count up

four threads above first block of first row, and make a block of five stitches over eight threads; then a block of four stitches over four threads close beside the first, the block cornering to third block of first row. :- At right angles to this make a block of four stitches over four threads, a block of five stitches over eight threads, and again a block of four stitches over four threads; repeat from :-, the last block of four stitches coming beside the first one of five stitches, thus outlining each side of the square with four stitches over four threads, five stitches over five threads and four over four threads. Count up four threads from fifth block of first row, and repeat, following the first row of blocks with these squares. Cut the threads along the blocks of four stitches, on the inner edge, weave the bars as directed, and cross from corner to corner with the working-floss,

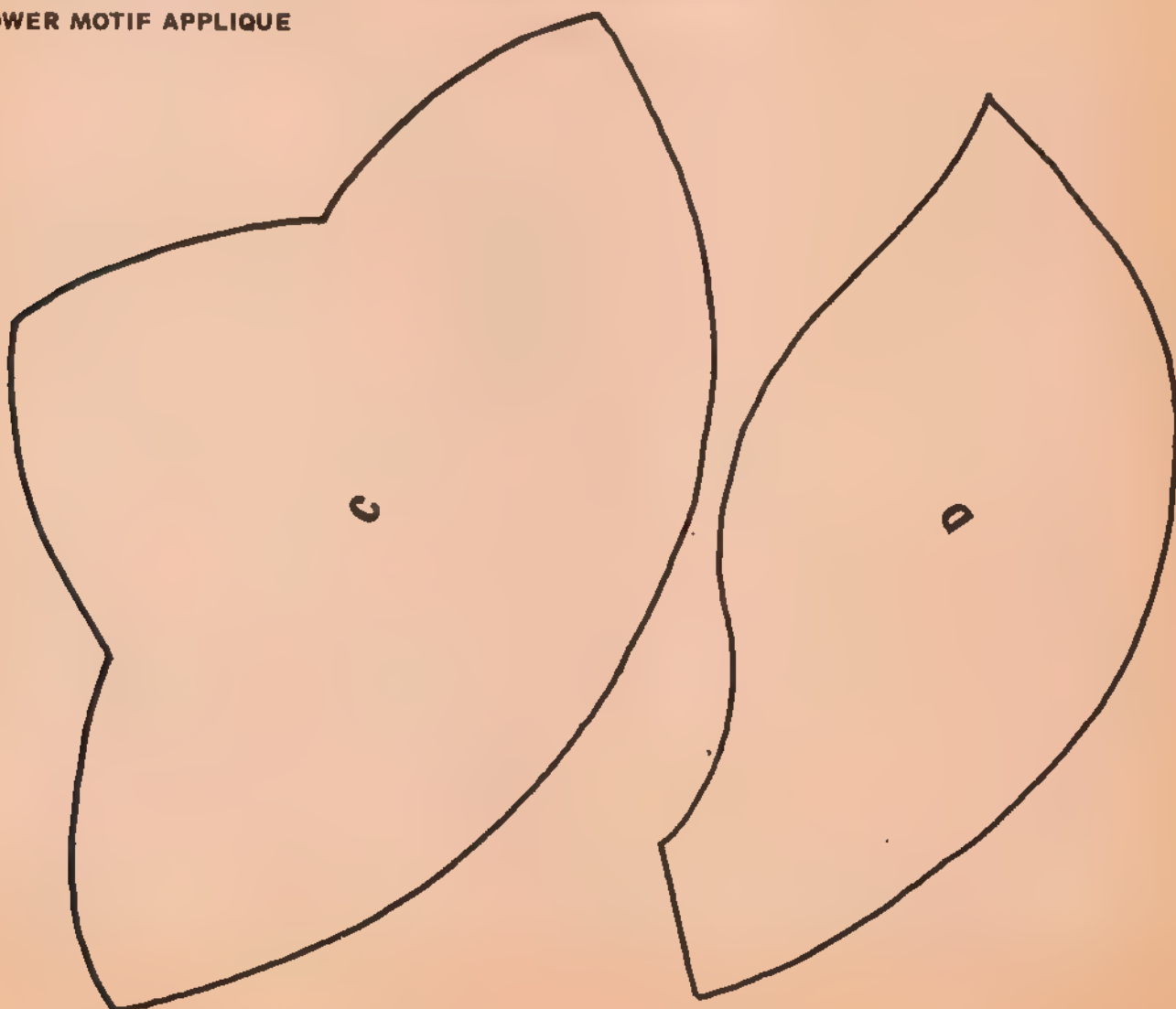
twisting back on the thread.

Count up four threads from the third block of five stitches over eight threads made in outlining the first square, make a block as usual, and continue with these blocks along the side, as in first row, across the end, the other side and end, the last block cornering to first; count up twenty threads from first block of this row, and make another row of outlining blocks in same way. Cut and draw the threads between the last two rows of blocks, and after weaving the bars fill the second row of spaces with festoon stitch.

The plain space at the end has a design in leviathan stitch (see detail), and a row of the same small squares, three stitches each way, is used to decorate the center of the scarf.

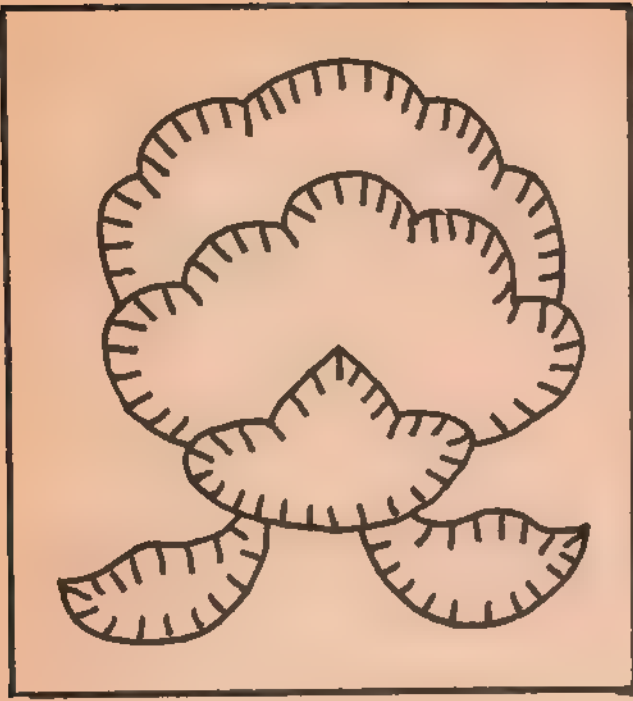
The edge is buttonholed over four threads, turning corners as before described.

## FLOWER MOTIF APPLIQUE

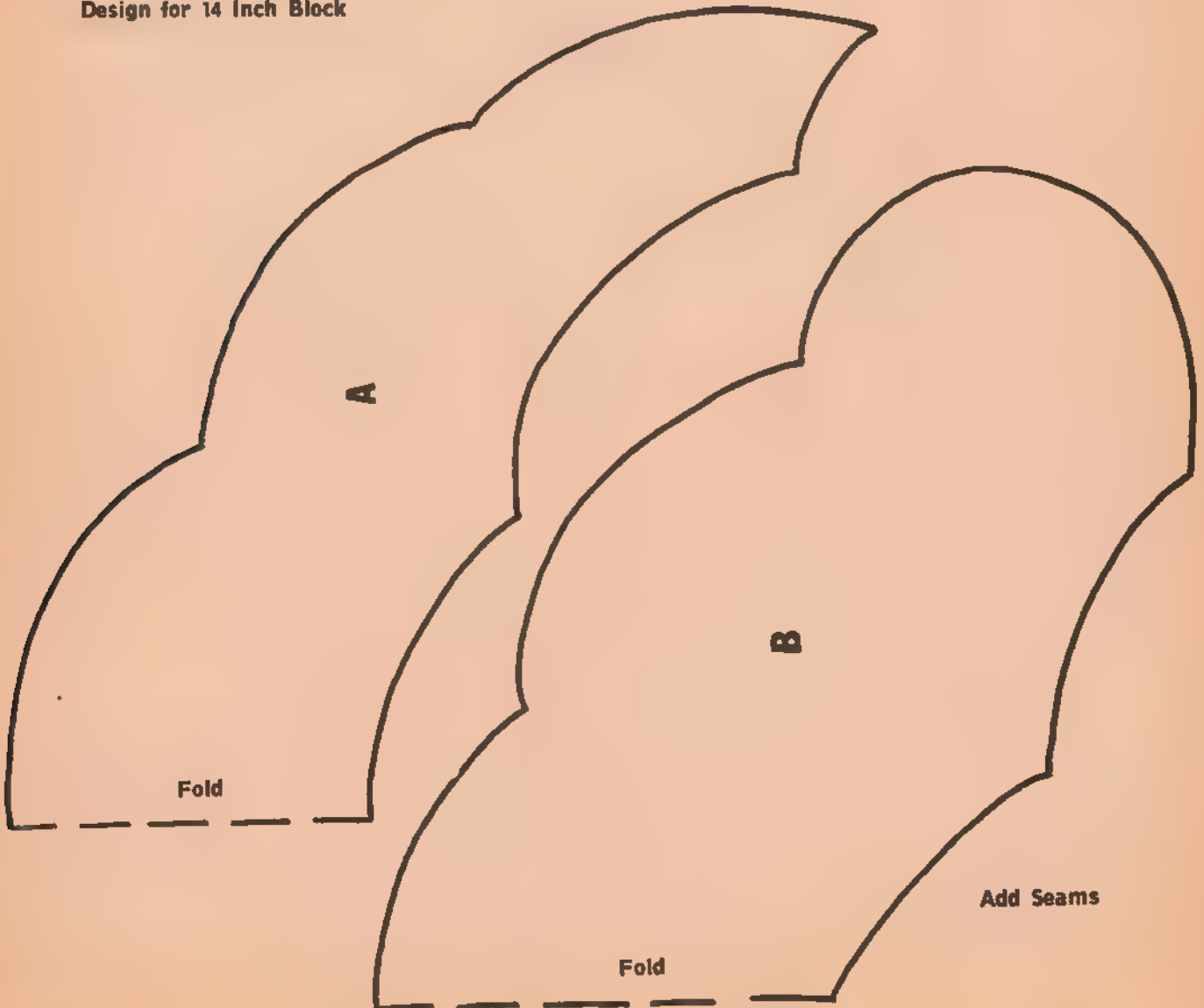




# Flower Motif Applique



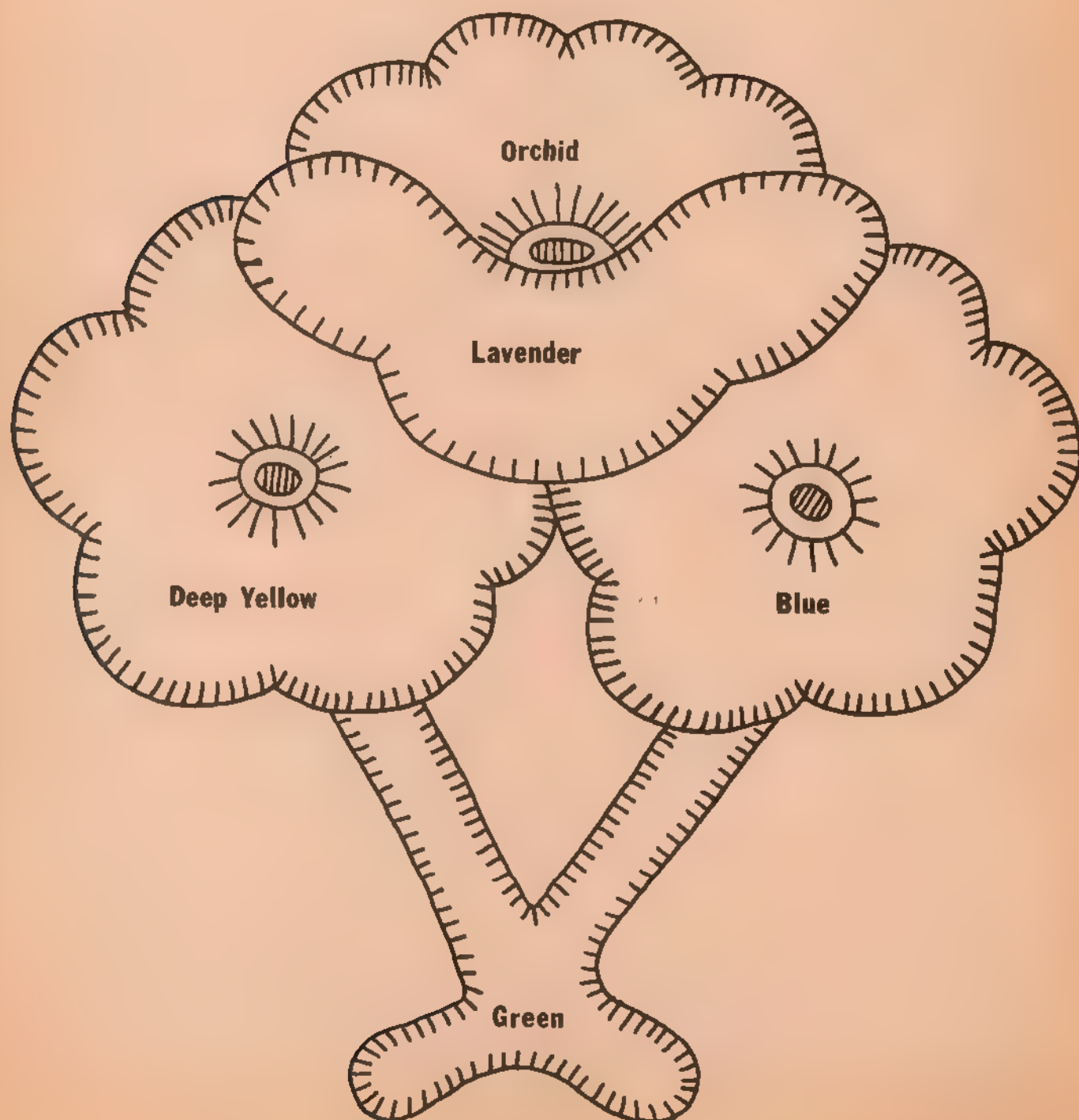
Design for 14 Inch Block



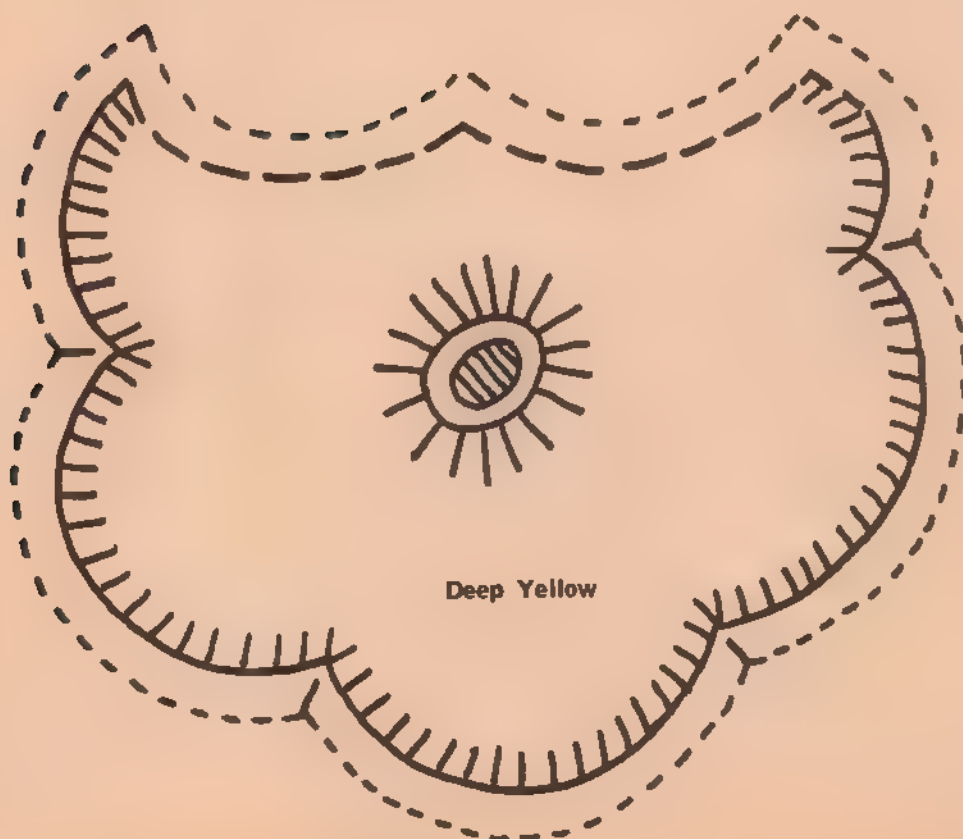
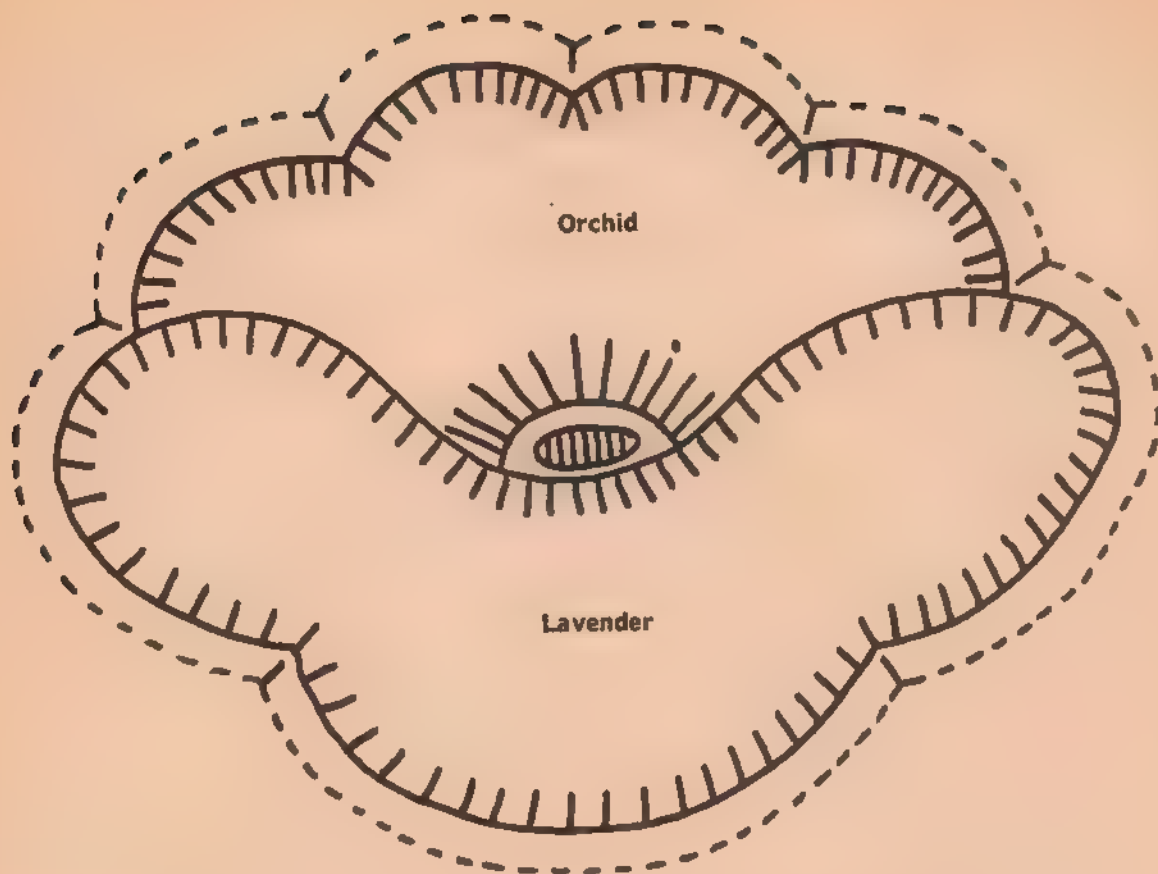
# Flower Spray

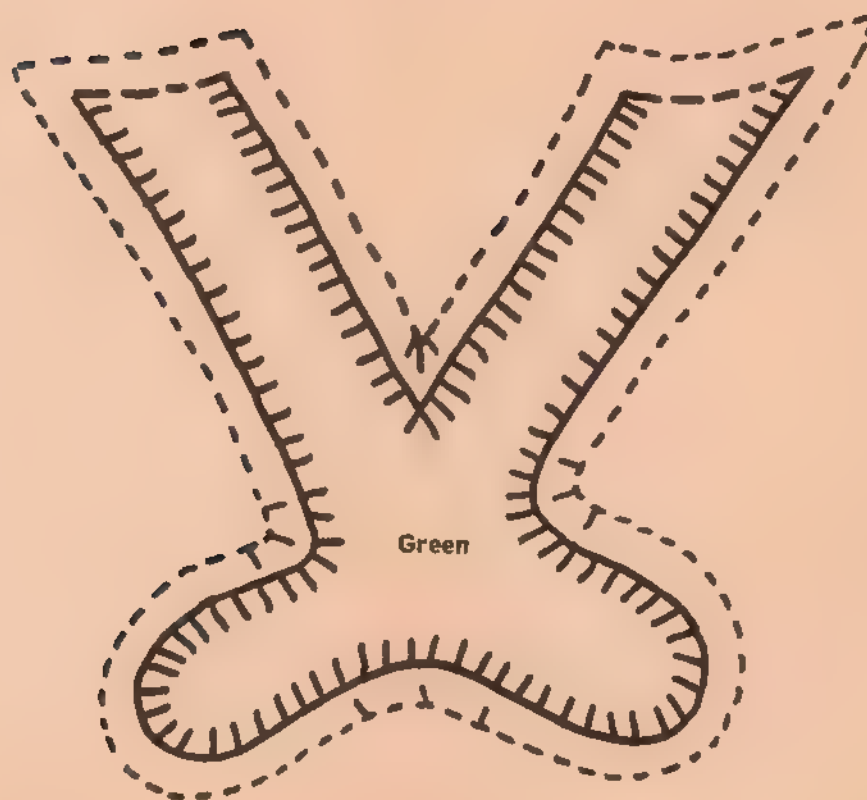
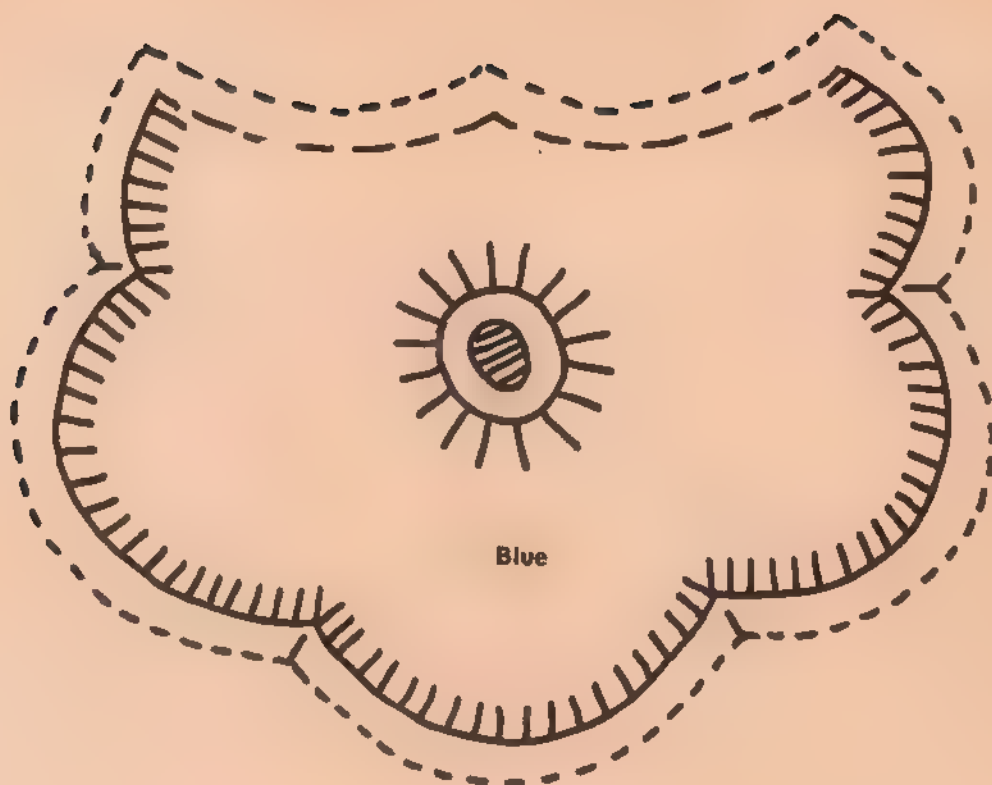
A 1923 design for applique and embroidery.

Use a shade darker than the applique patch for blanket stitch around edges of flowers. Inner flower center is dark brown satin-stitch. Outer centers are outline stitch in deep orange.











# Gimble Fingers



by Myrtle M. Hamilton

The dictionary defines tatting as a kind of knotted work, used for trimming; also as a kind of lace. It appeared in both England and in France, early in the eighteenth century, and even before that time. The very fine earlier pieces of tatting may have been constructed by the light of a candle. Like many crafts, tatting both gains and loses in working conditions over the years, rising and waning in popularity. At the present time it has taken on new life, both here and abroad. It requires only a shuttle and your working thread. It is one of the simplest crafts to learn, once you conquer the knot or stitch.

A generation or two ago, many of the young girls learned to slip and weave small threaded ivory or silver shuttles to make delicate pieces of tatted laces. Tatting is an old folk art, "a reproduction of the Ragusa Gimp laces and knotted laces of the 16th century, of which knot work was the first imitation", according to the Dictionary of Needlework and Encyclopedia of Artistic Plain and Fancy Needlework, published in London over 100 years ago. The English word is taken from the word tatters and indicates the fragile, piecemeal nature of the work. Tatted lace is exceptionally strong, and capable of

much rough usage. The stitches are isolated and do not ravel. The secret of tatting is to keep the thread sliding. The shuttle thread should be kept taut, with stitches slipping freely upon it. Tatting is basically a series of tiny circles or rings, made of knots and loops. The simple chains of these picoted circles are joined together into delicate but sturdy lace. There is no end to the variety of things you can make or trim with tatted lace. The work goes fast once you get the knack of it.

There are several kinds of tatting shuttles on the market today. One is a metal shuttle with a loose bobbin which comes out and may be wound on some sewing machines. There is a plastic shuttle with a solid center, having a pick at one end. You may also find one similar, without the pick. Our shuttles are not as ornate as the older ones but perhaps just as practical.

We will start in this issue with some of the smaller, easier things to tat. You will find many uses for the snowflake medallions. They make nice Christmas tree decorations, and when tatted with fine thread, look lovely on Christmas packages. They may be used as appliques on wedding veils, curtains, guest towels, and on lunch cloths. From these, you may learn to make the Josephine knot, and the twisted stitch. The tatted bell is another Christmas idea. These too, made in red and green, might decorate your Christmas tree. Pin a couple of them on your coat during the Holiday Season, and you will be surprised at the compliments they will bring. The little bells in white would be a welcome accessory on the bride's wedding day. Two of these tatted in gold, tied with ribbon in the wrappings of a golden wedding gift, would be appreciated, as many women of that generation were familiar with tatting.

I hope you will enjoy making some of the button trims. You will need buttons with a shank. These may be covered with your dress material before trimming. One of these is tatted over the small button, and the flower petals are tatted around it. Try making up your own flowers in this manner. A daisy would look lovely.

I hope to hear from our readers concerning your choice of designs, as this is your column and I wish to

publish designs most requested by you. If I can help you with your tatting problems, a self-addressed, stamped envelope will bring a "by return mail" reply.

Myrtle M. Hamilton, Ulysses, Pa.  
16748

## TATTED SNOWFLAKE MEDALLIONS

### Materials

60 yds. No.30 white crochet cotton (for 4)

Tatting shuttle

No.13 crochet hook

No.1: With shuttle thread only, Make r of (2 d,lp) 12 times, cl r. Tie & cut thread.

With shuttle & ball thread, :- Make r of (2 d,p) 5 times, 2 d, cl r. Make a 2nd r of 2 d, | in last p of last r, (2 d,p) 2 times, 2 d, | in lp (2 d,p) 3 times, 2 d, cl r. Make a 3rd r of 2 d, | in last p of last r, (2 d,p) 4 times, 2 d, cl r, rw, Ch (2 d,p) 4 times, 2 d, Make a Josephine knot (10 single stitches) (2 d,p) 4 times, 2 d, rw, Make a r of 3 d, | in center p of r, (3 d,p) 2 times, 3 d, cl r, rw, Ch (2 d,p) 4 times, 2 d, Make Josephine knot, (2 d,p) 4 times, 2 d, rw, Repeat from :- joining center p of first r to small r, and joining to every other lp in center.

No.2: With shuttle thread only, Make r of (3 d,p) 9 times, cl r. Tie & cut.

Rnd 1: With shuttle & ball thread, :- Make r of 4 d, | in p, 4 d, cl r, rw, Ch 2 sets 4-4 sts, p, 2 sets 4-4 sts, rw. Repeat from :- around. Tie & cut.

Rnd 2: :- Make r of (2 d,p) 3 times, 2 d, | in p, (2 d,p) 3 times, 2 d, cl r, rw, Ch 3 d,p, (2 d,p) 2 times, 2 d, Make r of 3 d,p, 3 d, cl r, Ch (2 d,p) 3 times, 3 d, rw, Repeat from :- around. Tie & cut.

No.3: With shuttle & ball thread, :- Make r of 9 d, lp, 9 d, cl r, rw, Ch 9 d, rw. Make r of (2 d,p) 5 times, 2 d, cl r, rw, Ch 3 d,p (2 d,p) 2 times, 2 d, rw, Make r of 2 d,p, 2 d, | to 4th p of prev. r, (2 d,p) 3 times, 2 d, cl r, rw, Ch (2 d,p) 3 times, 2 d, rw, Make r of 2 d,p, 2 d, | in 4th p of prev. r, (2 d,p) 3 times, 2 d, cl r, rw, Ch 3 d, rw, Make r of 2 d, | to last p of last r, (2 d,p) 4 times, 2 d, cl r, rw, Ch 3 d, rw, Make r of 2 d, | to last p of last r, (2 d,p) 4 times, 2 d, cl r, rw, Ch 2 d,p, 2 d, | to center p of opposite ch, 2 d,p, 2 d, rw, Make r of 2 d,p, 2 d, | to 4th p of prev. r, (2 d,p) 3 times, 2 d, cl r, rw, Make ch of 2 d,p, 2 d, | to center p of

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opposite ch, 2 d,p, 2 d, rw, Make r of 2 d,p, 2 d, | in 4th p of prev. r. (2 d,p) 3 times. 2 d, cl r. rw, Ch 9 d, rw, Repeat from :- but instead of making lp, join lp. Tie & cut.

No.4: With shuttle & ball thread, :- Make r of 3 d,p, 9 d,p (3 d,p) 2 times, 9 d,p, 3 d, cl r. Repeat from :- 4 more times, joining each first p to each last p of prev. r, & joining last p to first p. Tie & cut.

Make r of 6 d, | to center p, 6 d, cl r. rw, :- Ch 2 sets of 3-3 sts, rw, Make r of 5 d,p, 4 d,p, 1 d, cl r, Make a 2nd r of 1 d, | to last p of last r, (4 d,p) 2 times, 1 d, cl r. Make a 3rd r of 1 d, | to last p of last r, 4 d,p, 5 d, cl r. (clover-leaf) rw, Ch 2 sets 3-3 sts, rw, make r of 6 d, | in same p, 6 d, cl r. rw, Ch 2 sets 3-3 sts, rw, Make r of 5 d, | in corresponding p opposite, 4 d,p, 1 d, cl r, Make a 2nd r of 1 d, | in last p of last r. (4 d,p) 2 times, 1 d, cl r, Make a 3rd r of 1 d, | in last p of last r, 4 d,p, 5 d, cl r. rw, Ch 2 sets of 3-3 sts, rw, Make r of 6 d, | in center p of next center r, 6 d, cl r, rw, Repeat from :- around. Tie & cut.

#### Abbreviations

d.....double stitch  
ch.....chain  
r.....ring  
cl r.....close ring  
p.....picot  
lp.....long picot  
|.....join  
rw.....reverse work  
3-3 sts - 3 single stitches (under), 3 single stitches (over)  
Josephine knot - A ring of 10 single stitches.

#### TATTED BELL

##### Material:

50 yds. bedspread cotton

Tatting shuttle

No.12 crochet hook

Keep your rings & chains tight, and it won't be necessary to starch!

With shuttle & ball thread, Make r of (1 d,p) 12 times, cl r. Draw thread through last p.

Rnd 1: (Ch 1 d,p, 1 d, | in next p) 12 times. Tie & cut.

Rnd 2: (J in p, ch 2 d,p, 2 d, | in next p) 12 times. Tie & cut.

Rnds 3,4,5,6 & 7: Same as Rnd 2. Tie & cut.

Rnds 8 & 9: (J in p, ch 2½ d,p, 2½ d, | in next p) 12 times. Tie & cut.

Rnd 10: (J in p, ch 3 d,p, 3 d, | in next p) 12 times. Tie & cut.



Rnd 11: (J between joinings, Ch 3 d, | in next p, ch 3, | between joinings) 12 times, tie & cut.

With shuttle & ball thread, | in one side of ring at top, Ch 12 d, | in opposite side of r. Tie & cut.

**Bell Clapper:** With shuttle & ball thread, Make r of 7 d,p, 7 d, cl r. :- Ch 7 d, | in p of r, ch 7 d, | at base of r. Repeat from :- 5 more times, shaping around ring, to form an egg-shaped ball. Ch 15 d, tie in top of bell.

#### BUTTON TRIMS IN TATTING

##### Material:

Buttons with a shank

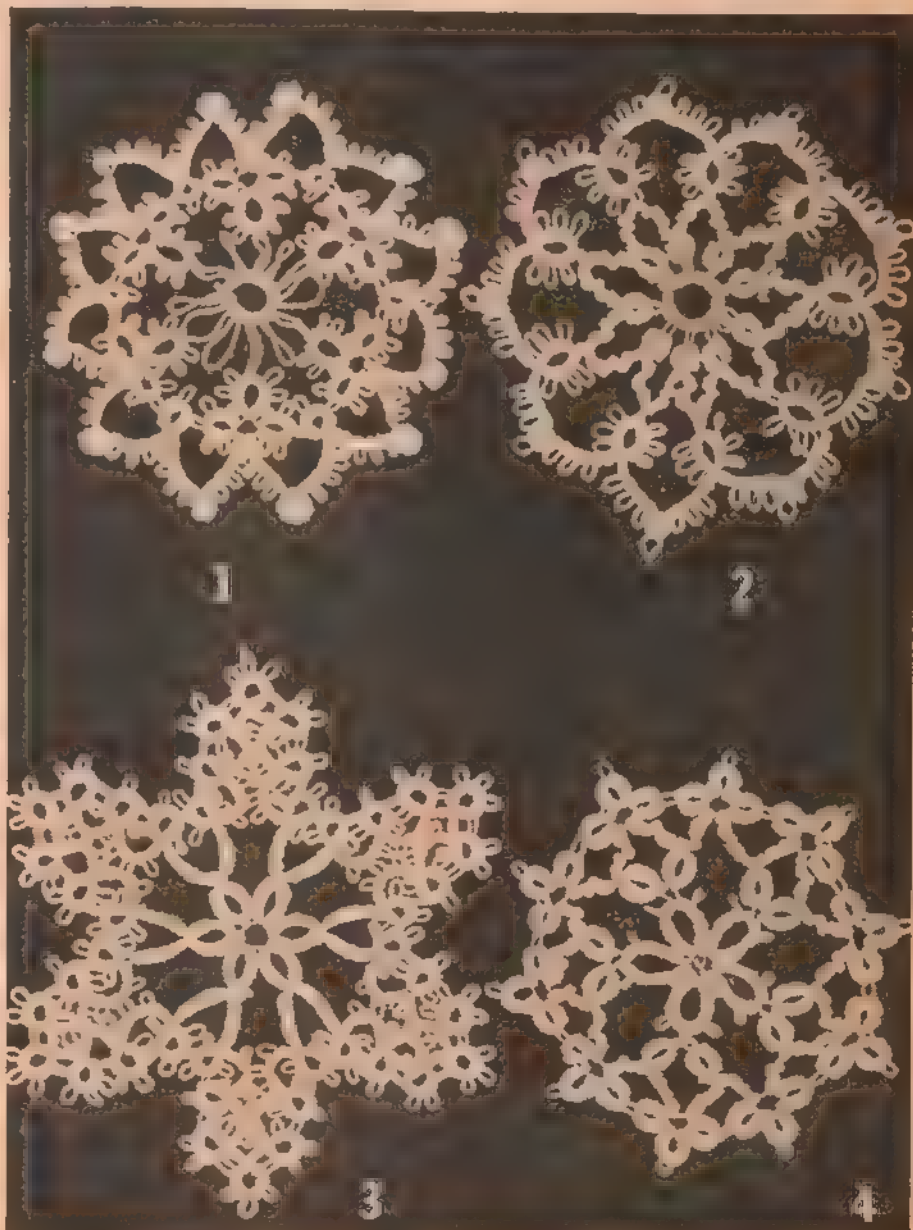
Scraps of material

15 yds. crochet cotton, size 30

Crochet hook No.13

Needle & thread

No.1: (1-inch button) With shuttle & ball thread, :- Make r of 4 d,p, 4 d, cl r, rw, Ch 3 d,p, (2 d,p) 2 times, 3 d, rw, Repeat from :- 4 more times, joining each r, to p of center first r,





tie & cut. Sew in place.

**No.2:** (1/2-inch button) With shuttle thread only, -: Make r of 1 d,p, (4 d,p) 2 times, 1 d, cl r, Repeat from -: 4 more times, joining each first p of r, to each last p, and joining last p of last r, to first r. Tie & cut. Sew in place.

**No.3:** (1/2-inch button) With shuttle & ball thread, Make r of (2 d,p,) 5 times, cl r, Draw thread through last p, (Ch 7 d, | in next p) 5 times.

**Next Rnd:** (J between chs, ch 9 d, | between chs) 5 times. Tie & cut. Sew in place.

**No.4:** (1/2-inch button) With yellow on shuttle & ball, Make r of (1 d, sp) 7 times, cl r.

**Rnd 1:** J in last p, (ch 2 d, | in sp) 7 times.

**Rnd 2:** (Ch 3 d, | between joinings) 7 times.

**Rnd 3:** (Ch 4 d, | between joinings) 7 times.

**Rnd 4:** (Ch 5 d, | between joinings) 7 times.

**Rnd 5:** (Ch 4 d, | between joinings) 7 times. Slip button inside.

**Rnd 6:** (Ch 3 d, | between joinings) 7 times. Tie & cut.

**Rnd 7:** With white, | in edge, between joinings, (ch 2 d,p, 9 d,p, 2 d, | between next joining) 7 times, & joining last p of last ch to first p of first ch.

**Rnd 8:** J where chs join, (ch 10 d, | where next chs join) 7 times. Tie & cut.

**No.5:** (1 & 1/4 inch button) With shuttle & ball thread, Make r of (1 d,p) 8 times, cl r. Draw thread through last p, -: Ch 2 d,p (6 d,p) 2 times, 2 d, | in same p, 1 d, | in next p, & repeat from -: 7 more times, joining each first p to each last p of prev. ch. Tie & cut. Sew in place.

#### Abbreviations

r .....ring  
d .....double stitch  
ch .....chain  
rw .....reverse work  
sp .....small picot  
| .....join  
p .....picot

I hope one of the readers can help me. I am looking for a copy of "Priscilla Bobbin Lace Book", published about 1916. Also, "Priscilla Tatting Book No.1", published about 1914. Mrs. Mary F. Verkleir, R.D. 2, Gloversville, New York 12078

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### “ ” ? “ ” ? “ ” Query & Quote

I am trying to find instructions for making the crocheted pearl collars, or for the pearl collars made with needle, thread and cloth.  
Mrs. James Crews, 915 Halley Ave., Imperial Beach, Ca. 92032

I would like to see some of the old Victorian needlepoint designs known as Berlin Work. These old patterns used to be given away with the Young Ladies' Journal in the 1880's.  
Nina Haynes Morris, 7110 Fairchild Drive, 204, Alexandria, Va. 22306

I have sent in for my subscription, and hope to see a kind of Irish crochet called Irish Roll, which is very pretty. Also, small tablecloths (crocheted), extra large centerpieces, and crocheted rugs.

Miss Lee Perkins, 784 North 51st Street, East St. Louis, Ill. 62203

It is very helpful when readers tell us the kind of things they would like to have us print. We will do our best to please, and will try to find the "Irish Roll".

Just love bead work and have used a loom to create some Indian styles. I also have one pattern for a daisy necklace that my mother remembers from when she was very small. I would really like to know where I can locate some other similar patterns. I've done a pin cushion with bead lace around the edge which I copied from one my great grandmother had.

Mrs. Dorothy Racinowski, RD 2, Branchport, N.Y. 14418

Does anyone have any patterns and instructions for bobbin lace? I sure would like to see some in the magazine. I think others would enjoy them too.

Mrs. Alice Negron, 349 Bch. 46th St., Far Rockaway, N.Y. 11691

Can anyone help me find a pattern for a stuffed snail? It is about 18 inches long and 12 inches tall. Its shell is a padded roll of fabric and its antennae are large enough to be stuffed.

I was told the pattern came from Hawaii.  
Carol Cale, Rt. 2, Box 241, Washougal, Wash. 98671

# ? " ? " ? " ? "Query & Quote"

In the March 1974 issue, Mrs. Cramer inquired about "Ravel Rugs". When I was a young girl we made rugs using the burlap bags that fertilizer came in. We would wash the rugs until the smell and printing disappeared and cut them into four inch strips. Then they were raveled off about half, leaving two inches of fringe and two inches of burlap. These strips were then dyed in various colors. We sewed the strips onto a backing of doubled burlap overlapping the edges so that just the fringe showed. They looked especially nice in bright colors like red or green and washed and wore very well. After they are washed they should be shaken briskly before they are dry to separate the fringe. They don't ravel out as one would think.

C. Bille Welch, R.D. 1, Box 171, Marysville, Pa. 17053

I was interested to see Teneriffe lace featured in the March edition of "Olde Time Needlework". This beautiful craft has been much neglected, and few people realize its possibilities. Some years ago, I borrowed an old book from the public library, by Flora Klickman, which showed some delightful designs. Now, as to the foundation for Teneriffe lace, I have found a piece of felt, sandwiched between two pieces of thin card, very effective. A postcard is about the right thickness. The design can be traced on the card, and the pins stick very easily into the felt. Almost any shape can be made in this way, and even a collar could be made by this method. Maybe some of the readers who have time could try it.

I have recently found an Australian pen friend who has a collection of Mary Card charts, and he is sending me some of them. Mary Card was an Australian, and her crochet charts used to be on sale over here, but they are unobtainable now.

One of the readers mentioned knitted lace, and I wonder if they know of the Viennese lace books, by Marianne Kinzel. They have recently been republished in paperback

form, and I have just bought them from the Embroiderers' Guild, at 73 Wimpole Street, London W. 1. They contain some really beautiful designs and it is amazing what one can do with a pair of knitting needles. I have always wished someone could compile a book of designs for the traditional Shetland lace shawls, which are so fine that they can be drawn through a wedding ring. Many of them are knitted by old ladies over 100 years, which shows how long they live in that part of the world. It would be a pity if all these lovely designs were lost to the world. Mrs. D.K. Ham, 29 Manor Park Close, West Wickham, Kent BR4 0LF, England

I have just purchased my first copy of "Olde Time Needlework" and was so interested in it, as I teach crocheting for the Adult Education Board. I have classes of 10, for a ten-week course. I am always looking for new stitches and small items to teach and also something which is quite different. I am wondering if any of the readers have crochet patterns for small articles, such as pot-holders of fruits, etc., or any crocheted novelties. I would be pleased to hear from them.

Mrs. Roma Williams, 1 Esprey Street, Mowbray, Launceston, Tasmania 7250

For P. Dunehue in the May issue, here is the information requested. Coat's and Clarks book No.195, "Afghans, Crocheted and Knitted" features pineapple squares which may be joined together for any size or shape runner, tablecloth or bedspread. Hope this will help!

M.R. Tufts, Box 785, Lynn, Mass. 01903

I had a booklet on making pineapple doilies, tablecloths, bedspreads, etc., and it was a real treasure to me, but in moving from the East to the West coast, the book was lost. I would appreciate help in finding another.

Mrs. Elvis Marlow, 4105 Brooklyn Ave. N.E., Seattle, Wa. 98105

Many people have asked me about knitted lace, most of them want to know about needle size. The smallest needle available in the United States is zero. They are made by Susan Bates but are difficult to find. Most of mine are either very old or were made especially for my grandmother by grinding down spokes to the size she wanted. If you are lucky enough to know someone who can shop for you in an English or Irish needlework store you may be able to get the smaller needles.

Wilma Lundy Cates

I am interested in buying a shuttle loom. There are no shuttle looms being sold in my neighborhood. Can anyone tell me where I can buy one? Miss Madelyn Eisner, 2410 Barker Avenue, Bronx, New York, N.Y. 10467

In the January, 1974 issue, you printed the quilt pattern "Dove in the Window". I am searching for the "Fish in the Window" pattern that is similar. If you have any information as to where I may find this pattern I would be happy.

Mrs. Tranis L. Hearn, Jr., Rt.2, Box 276, Shoreside Dr., Hendersonville, Tn. 37075

We do not recall ever having heard of this pattern, but since many of our readers are collectors, if such a pattern exists, we are certain one of them will be able to track it down for you.

I would like to find an edging which was in style in the twenties, and used for a clock shelf. It was sewed to white fabric, and the crocheted edging hung around the shelf. There were bell shaped motifs at the bottom, with three pink clappers in each one (filled with cotton). The top had large fan-like motifs.

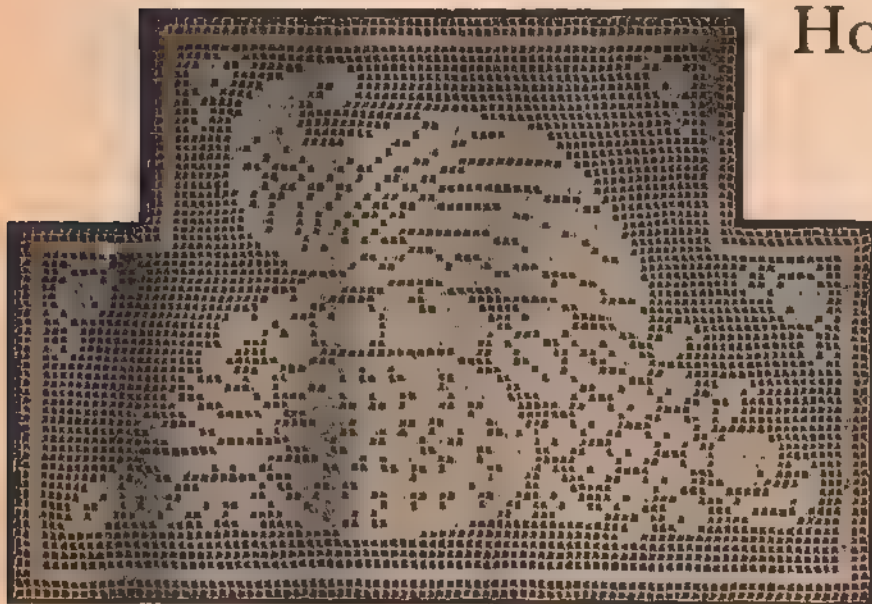
Mrs. Margaret Gully, R.R. Box 31, Hankinson, N.D. 58041





# Scarf-End, Inset, and Lace,

## Horn-of-Plenty Design



Scarf-End, Horn-of-Plenty Design

Using thread that will give 6 spaces to the inch, make for the scarf-end a chain of 290 stitches, turn.

1. A treble (tr) in 8th stitch (st), 92 more spaces (sp) (of chain (ch) 2, miss 2, 1 tr,) turn. Or, omitting the long foundation chain, ch 8, a tr in 1st st, for 1st sp, -:- ch 5, turn, a tr in 3d st of preceding ch; repeat until you have the requisite number of sp.

2. Ch 5, miss 2, 1 tr (for 1st sp), 92 more sp, turn.

3. Two sp, 268 tr (counting all), 2 sp, turn.

4, 5, 6. Edge (of 2 sp, 4 tr in 4 tr); 87 sp; edge (of 4 tr, 2 sp), turn.

7. Edge; 22 sp, 7 tr, 22 sp, 25 tr, 33 sp; edge.

8. Edge; 3 sp, 13 tr, 6 sp, 4 tr, 4 sp, 4 tr, 3 sp, 7 tr, 5 sp, 13 tr, 2 sp, 4 tr, 2 sp, 25 tr, 18 sp, 7 tr, 3 sp, 7 tr, 16 sp; edge.

9. Edge; 5 sp, 16 tr, 5 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 4 sp, 16 tr, 3 sp, 7 tr, 2 sp, 37 tr, 1 sp, 4 tr, 1 sp, 22 tr, 4 sp, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4 tr, 4 sp; edge.

10. Edge; 4 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 4 tr, 2 sp, (10 tr, 1 sp) twice, 22 tr, (1 sp, 7 tr) twice, 1 sp, 10 tr, 1 sp, 7 tr, (2 sp, 4 tr) twice, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, 3 sp, 13 tr, 3 sp, 7 tr, 5 sp, 4 tr, 4 sp; edge.

11. Edge; 3 sp, 7 tr, 1 sp, 16 tr, 1 sp, 4 tr, (3 sp, 7 tr) twice, 1 sp, 4 tr, 4 sp, 7 tr, 1 sp, 4 tr, 3 sp, (7 tr, 2 sp) 4

times, (7 tr, 1 sp) twice, 4 tr, 2 sp, 7 tr, 2 sp, 22 tr, 2 sp, 13 tr, 1 sp, 4 tr, 1 sp, 7 tr, 5 sp; edge.

12. Edge; 6 sp, 10 tr, 1 sp, 16 tr, 3 sp, 19 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp, 4 tr, 2 sp, 34 tr, 1 sp, 16 tr, 2 sp, 10 tr, 5 sp, 13 tr, 1 sp, 7 tr, 3 sp, 7 tr, 5 sp, 16 tr, 3 sp; edge.

13. Edge; 3 sp, 7 tr, 4 sp, 13 tr, 4 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 2 sp, 10 tr, 1 sp, 22 tr, 1 sp, 37 tr, 3 sp, 4 tr, 8 sp, 4 tr, 2 sp, 7 tr, 2 sp, 4 tr, 8 sp; edge.

14. Edge; 9 sp, 4 tr, 4 sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 16 tr, (2 sp, 4 tr) 4 times, 1 sp, 13 tr, 2 sp, 10 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 7 tr, 4 sp, 13 tr, 3 sp, 13 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp; edge.

15. Edge; 4 sp, 7 tr, 2 sp, 19 tr, (1 sp, 7 tr) twice, 2 sp, 7 tr, 1 sp, 13 tr, 5 sp, 16 tr, 1 sp, 7 tr, 2 sp, 16 tr, 1 sp, 4 tr, 1 sp, 13 tr, 6 sp, 40 tr, 12 sp; edge.

16. Edge; 11 sp, 4 tr, 8 sp, 22 tr, 3 sp, 7 tr, 2 sp, 22 tr, (2 sp, 13 tr) twice, (2 sp, 7 tr) twice, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp, 7 tr, 1 sp, 19 tr, 8 sp; edge.

17. Edge; 8 sp, 19 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 4 sp, 7 tr, 1 sp, 4 tr, 1 sp, 22 tr, 2 sp, 7 tr, 1 sp, 10 tr, 2 sp, 10 tr, 1 sp, 13 tr, 8 sp, 16 tr, 15 sp; edge.

18. Edge; 13 sp, 16 tr, 2 sp, 13 tr, 1 sp, 4 tr, 1 sp, 19 tr, 2 sp, 7 tr, 1 sp, 4 tr, (1 sp, 7 tr) 3 times, 2 sp, (4 tr, 1 sp) twice, 13 tr, 1 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 sp, 13 tr, 9 sp; edge.

19. Edge; 15 sp, 4 tr, 1 sp, 13 tr, 4

sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 10 tr, 1 sp, 13 tr, 2 sp, 4 tr, 2 sp, 13 tr, 1 sp, 10 tr, 5 sp, 25 tr, 4 sp, 7 tr, 12 sp; edge.

20. Edge; 11 sp, 4 tr, 5 sp, 10 tr, 5 sp, 7 tr, 3 sp, 49 tr, 1 sp, 13 tr, 7 sp, 13 tr, 1 sp, 7 tr, 2 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 13 sp; edge.

21. Edge; 12 sp, 7 tr, 1 sp, 7 tr, 4 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 5 sp, 10 tr, 2 sp, 4 tr, 2 sp, 10 tr, 1 sp, (4 tr, 2 sp) twice, 16 tr, 3 sp, 13 tr, 3 sp, 7 tr, 16 sp; edge.

22. Edge; 15 sp, 4 tr, 3 sp, 16 tr, 1 sp, 4 tr, 4 sp, 10 tr, (1 sp, 7 tr) twice, 2 sp, 10 tr, 1 sp, 16 tr, 4 sp, 10 tr, 1 sp, 4 tr, 3 sp, 13 tr, 1 sp, 7 tr, (2 sp, 4 tr) twice, 12 sp; edge.

23. Edge; 10 sp, 4 tr, 1 sp, 10 tr, 2 sp, 7 tr, 1 sp, 4 tr, (1 sp, 7 tr) twice, (2 sp, 19 tr) twice, 1 sp, 34 tr, 2 sp, 10 tr, 1 sp, 7 tr, 3 sp, 10 tr, 18 sp; edge.

24. Edge; 17 sp, 4 tr, 3 sp, 7 tr, 1 sp, 7 tr, 2 sp, 16 tr, 1 sp, (4 tr, 2 sp) twice, 10 tr, 2 sp, 13 tr, 2 sp, 10 tr, 1 sp, 7 tr, 1 sp, 16 tr, 3 sp, 13 tr, 3 sp, 10 tr, 11 sp; edge.

25. Edge; 18 sp, 7 tr, 2 sp, 7 tr, 3 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, 3 sp, 25 tr, 1 sp, 7 tr, 1 sp, 16 tr, 3 sp, 7 tr, 3 sp, 10 tr, 19 sp; edge.

26. Edge; 2 sp, 4 tr, 16 sp, 7 tr, 6 sp, 10 tr, 3 sp, 37 tr, 4 sp, 7 tr, 2 sp, 10 tr, 1 sp, 7 tr, 2 sp, 13 tr, 19 sp, 4 tr, 2 sp; edge.

27. Edge; (1 sp, 4 tr) twice, 15 sp, -:- 7 tr, 2 sp, 7 tr, 1 sp, (4 tr, 2 sp) twice, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, 14 sp, 16 tr, 4 sp, 10 tr; work back from -:-

28. Edge; 3 sp, 4 tr, 17 sp, 7 tr, 3 sp, (13 tr, 2 sp) twice, 28 tr, 2 sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, (1 sp, 7 tr) twice, 3 sp, 10 tr, 14 sp, 4 tr, 3 sp; edge.

29. Edge; 3 sp, 4 tr, 12 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 2 sp, 16 tr, 1 sp, 7 tr, 3 sp, 7 tr, 1 sp, 31 tr, 1 sp, 19 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 13 tr, 17 sp, 4 tr, 3 sp; edge.

30. Edge; 2 sp, 4 tr, 18 sp, 16 tr, 1 sp, 10 tr, 1 sp, 19 tr, 1 sp, 34 tr, 2 sp, 19

Continued on following page

Continued from preceding page

tr, 5 sp, 10 tr, 3 sp, 7 tr, 14 sp, 4 tr, 2 sp; edge.

31. Edge; 1 sp, 4 tr, 1 sp, 10 tr, 16 sp, -:- 13 tr, 4 sp, 13 tr, 1 sp, 4 tr, 3 sp, 31 tr, 1 sp, 13 tr, 1 sp, 4 tr, 3 sp, 10 tr, 1 sp, 7 tr; work back (from -:-).

32. Edge; 2 sp, 10 tr, 1 sp, 4 tr, -:- 18 sp, 16 tr, 2 sp, 13 tr, 1 sp, 13 tr, 2 sp, 13 tr, 5 sp, 13 tr, 2 sp, 19 tr, 16 sp; work back.

33. Edge; 2 sp, 16 tr, 15 sp, 4 tr, 4 sp, 13 tr, 10 sp, 13 tr, 2 sp, 10 tr, 5 sp, 10 tr, 1 sp, 7 tr, 19 sp, 16 tr, 2 sp; edge.

34. Edge; 2 sp, 16 tr, 1 sp, 7 tr, -:- 19 sp, 13 tr, 5 sp, 10 tr, 1 sp, 7 tr, 6 sp, 31 tr, 1 sp, 13 tr, 12 sp; work back.

35. Edge; 3 sp, 10 tr, 1 sp, 4 tr, 2 sp, 4 tr, -:- 11 sp, 16 tr, 2 sp, 7 tr, 1 sp, 34 tr, 6 sp, 25 tr, 19 sp; work back.

36. Edge; 2 sp, 4 tr, 4 sp, 4 tr, 2 sp, 4 tr, -:- 23 sp, 46 tr, 2 sp, 10 tr, 4 sp, 19 tr, 12 sp; work back.

37. Edge; 3 sp, 13 tr, 2 sp, 4 tr, -:- 13 sp, 31 tr, 3 sp, 7 tr, 1 sp, 10 tr, 1 sp, 16 tr, 2 sp, 7 tr, 1 sp, 19 tr, 18 sp; work back.

38. Edge; 27 sp, 25 tr, 2 sp, 7 tr, 1 sp, 10 tr, 1 sp, 4 tr, 3 sp, 37 tr, 2 sp, 7 tr, 23 sp; edge.

39. Edge; 46 tr, 10 sp, 10 tr, 1 sp, 19 tr, 1 sp, 28 tr, 3 sp, 25 tr, 1 sp, 4 tr, 1 sp, 13 tr, 11 sp, 46 tr; edge.

40. Sixteen sp, 4 tr, 10 sp, 16 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice, 3 sp, 28 tr, 3 sp, 19 tr, 1 sp, 13 tr, 10 sp, 4 tr, 16 sp, turn.

41. Sixteen sp, 4 tr, 11 sp, 16 tr, 1 sp, 22 tr, 10 sp, (7 tr 1 sp) 3 times, 4 tr, (1 sp, 7 tr) twice, 9 sp, 4 tr, 16 sp, turn.

42. Slip over 14 sp (or break thread, and fasten in top of 15th tr back, missing 14 sp of last row), then edge; 9 sp, (7 tr, 1 sp) twice, (4 tr, 1 sp) 3 times, 7 tr, 1 sp, 49 tr, 1 sp, 22 tr, 11 sp; edge.

43. Edge; 12 sp, 25 tr, 2 sp, 34 tr, (2 sp, 4 tr) twice, 1 sp, 7 tr, 1 sp, 4 tr, (1 sp 7 tr) twice, 9 sp; edge.

44. Edge; 8 sp, (4 tr, 1 sp) twice, (7 tr, 1 sp) 3 times, (4 tr, 2 sp) twice, 7 tr, 7 sp, 25 tr, 2 sp, 4 tr, 12 sp; edge.

45. Edge; 13 sp, 7 tr, 4 sp, 34 tr, 2 sp, 7 tr, 2 sp, 4 tr, (1 sp, 7 tr) 3 times, 2 sp, 4 tr, 1 sp, 4 tr, 8 sp; edge.

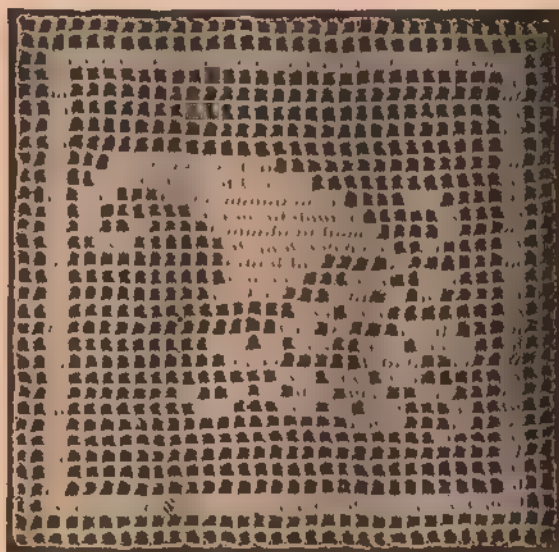
46. Edge; 7 sp, 10 tr, 1 sp, (4 tr, 2 sp) 3 times, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 11 sp, 16 tr, 14 sp; edge.

47. Edge; 14 sp, 49 tr, (2 sp, 7 tr) twice, (1 sp, 7 tr) 3 times, 2 sp, 10 tr, 7 sp; edge.

48. Edge; 7 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp, 10 tr, 3 sp, 37 tr, 15 sp; edge.



Insertion To Match Lace



The Matching Inset



Horn-of-Plenty Lace



49. Edge; 16 sp, 4 tr, 11 sp, 10 tr, 2 sp, 10 tr, 1 sp, 7 tr, 1 sp, 13 tr, (1 sp, 10 tr) twice, 7 sp; edge.

50. Edge; 7 sp, 4 tr, 1 sp, 10 tr, 1 sp, 31 tr, 1 sp, 13 tr, 1 sp, 40 tr, 17 sp; edge.

51. Edge; 18 sp, 28 tr, 2 sp, 13 tr, 2 sp, 16 tr, 5 sp, 13 tr, 1 sp, 7 tr, 7 sp; edge.

52. Edge; 2 sp, 4 tr, 4 sp, 13 tr, 1 sp, 7 tr, 8 sp, 13 tr, 1 sp, 16 tr, 4 sp, 13 tr, 16 sp, 4 tr, 2 sp; edge.

53. Edge; 3 sp, 4 tr, 17 sp, 28 tr, 2 sp, 10 tr, 11 sp, 19 tr, 3 sp, 4 tr, 3 sp; edge.

54. Edge; 3 sp, 4 tr, 4 sp, 16 tr, 14 sp, 19 tr, 22 sp, 4 tr, 3 sp, 4 tr; edge.

55. Edge; 2 sp, 4 tr, 38 sp, 10 tr, 2 sp, 16 tr, 5 sp, 4 tr, 2 sp; edge.

56. Edge; 3 sp, 7 tr, 4 sp, 16 tr, 2 sp, 10 tr, 35 sp, 7 tr, 3 sp; edge.

57. Edge; 2 sp, 7 tr, 1 sp, 4 tr, -:- 34 sp, 7 tr, 2 sp, 16 tr, 4 sp; work back.

58. Edge; 2 sp, 13 tr, 6 sp, 22 tr, 34 sp, 13 tr, 2 sp; edge.

59. Edge; 3 sp, 7 tr, 2 sp, 4 tr, -:- 33 sp, 13 tr, 6 sp; work back.

60. Edge; 5 sp, 7 tr, 45 sp, 7 tr, 5 sp; edge.

61. Edge; 59 sp; edge

62. Two sp, 184 tr, 2 sp, turn.

63. Sixty-five sp.

If a wider scarf end is desired, allow for additional spaces each side of the design, or center motif; for example, if you begin with a chain of 320 stitches, thus adding 10 spaces to the 1st row, you would begin, say, the 7th row with 27 spaces instead of 22 spaces (following the edge) and end with 38 spaces, and the same with every row, simply adding half the extra spaces to the number following the edge, and the little rose corner, where that occurs -- that is, at each side of the horn of plenty. If liked, a row or two rows of spaces may be carried along the sides of the scarf, and the edge may be finished by filling the outer row of spaces with doubles, a picot every 6th or 8th double.

Lace. Make a chain of 98 st, turn.

1. A tr in 8th st, 2 more sp, 4 tr, 24 sp; edge (of 4 tr, 2 sp, turn).

2. Edge (of 2 sp, 4 tr); 24 sp, 4 tr, 3 sp, turn.

3. Chain 5, a tr in last tr made (to widen), 1 space, 7 tr, 25 sp; edge.

4. Edge; 23 sp, 4 tr, 3 sp, 4 tr, 1 sp, widen (that is, chain 2, tr in same st with last tr, turn).

5. Widen, 1 sp, (4 tr, 3 sp) twice, 10 tr, 18 sp; edge.

6. Edge; 9 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4

tr, 1 sp, 7 tr, 3 sp, 4 tr, -:- 4 sp, 4 tr, 1 sp, widen.

7. Widen, 1 sp, 4 tr, 6 sp, -:- 7 tr, 2 sp, (7 tr, 1 sp) twice, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 8 sp; edge.

8. Edge; 14 sp, 7 tr, (1 sp, 7 tr) twice, -:- 9 sp, 4 tr, 1 sp, widen.

9. Two sp, 4 tr, 6 sp, -:- 4 tr, 2 sp, 10 tr, 5 sp, 10 tr, 11 sp; edge.

10. Edge; 10 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, 1 sp, 10 tr, -:- 7 sp, 4 tr, 1 sp; widen.

11. Two sp, 4 tr, 8 sp, -:- 10 tr, 3 sp, 4 tr, 1 sp, 7 tr, 14 sp; edge.

12. Edge; 15 sp, 7 tr, 1 sp, 7 tr, -:- 13 sp, 4 tr, 1 sp, widen.

13. Ch 3, miss 2 ch, tr in tr (to narrow), 1 sp, 4 tr, 10 sp, -:- (4 tr, 1 sp) twice, 7 tr, 3 sp, 13 tr, 10 sp; edge.

14. Edge; 11 sp, 13 tr, 3 sp, 7 tr, 2 sp, 7 tr, -:- 8 sp, 4 tr, 2 sp, turn.

15. Narrow, 1 sp, 4 tr, 11 sp, -:- 4 tr, 4 sp, 16 tr, 11 sp; edge.

16. Edge; 3 sp, 7 tr, 6 sp, 28 tr, -:- 11 sp, 4 tr, 2 sp, turn.

17. Narrow, 1 sp, 4 tr, 9 sp, -:- 4 tr, 2 sp, 28 tr, 4 sp, (4 tr, 2 sp) twice; edge.

18. Edge; 2 sp, 4 tr, 6 sp, 28 tr, 4 sp, 4 tr, -:- 7 sp, 4 tr, 1 sp, a tr in next tr (to narrow), turn.

19. Narrow, 1 sp, 4 tr, 6 sp, -:- 4 tr, 5 sp, 31 tr, 3 sp, 7 tr, 2 sp; edge.

20. Edge; 3 sp, 37 tr, 5 sp, 7 tr, -:- 6 sp, 4 tr, 1 sp, narrow.

21. Narrow, 1 sp, 4 tr, 14 sp, 28 tr, 4 sp; edge.

22. Edge; 25 sp, 7 tr, 1 sp, narrow.

23. Three sp, 4 tr, 24 sp; edge.

Repeat from 2d row to length required.

Edge -- Three doubles in each of 2 spaces between scallops (space at beginning of 1st row and end of 2nd row), -:- chain 3, 3 trebles in side of last double made, miss 1 row, 4 doubles under chain at beginning of next row back, repeat from -:-, a shell coming at tip of point or scallop, with 4 doubles each side, instead of missing a row.

Insertion. Make a chain of 104 stitches, turn.

1. A tr in 8th st, 1 more sp, 4 tr, 27 sp; edge.

2. 3. Edge; 27 sp; edge.

4. Edge; 3 sp, 4 tr, 23 sp; edge.

5. Edge; 18 sp, 10 tr, 3 sp, 4 tr, 2 sp; edge.

6. Like 6th row of lace to -:-, 2 sp; edge.

7. Edge; 3 sp; like 7th row of lace from -:-.

8. Like 8th row (of lace, always) to -:-; 5 sp; edge.

9. Edge; 2 sp; like 9th row from -:-.

10. Like 10th to -:-, 2 sp; edge.

11. Edge; 3 sp; like 11th from -:-.

12. Like 12th to -:-; 7 sp; edge.

13. Edge; 4 sp; like 13th from -:-.

14. Like 14th to -:-, 3 sp; edge.

15. Edge; 6 sp; like 15th from -:-.

16. Like 16th to -:-; 7 sp; edge.

17. Edge; 5 sp; like 17th from -:-.

18. Like 18th to -:-; 4 sp; edge.

19. Edge; 4 sp; like 19th from -:-.

20. Like 20th to -:-; 5 sp; edge.

21. Edge; 14 sp, 28 tr, 4 sp; edge.

22. 23. Like 2d row.

Repeat from 2d row to length required.

Inset. Make a chain of 101 stitches, turn.

1. A tr in 8th st, 31 more sp, turn.

2. Thirty-two sp, turn.

3. Two sp, 85 tr, 2 sp, turn.

4, 5, 6. Edge; 26 sp; edge.

7. Like 4th row of insertion, ending with 22 sp; edge.

8. Like 5th row of insertion, beginning with edge, 17 sp.

Continue in this way, repeating directions for insertion from 6th to 21st row, only remembering to make 1 space less preceding the space at end of odd rows and following the edge at beginning of even rows.

Finish with 5 rows of spaces, with edge each side, then reverse from 3d to 1st row.

There are many ways in which these designs may be used to charming advantage. A buffet scarf or table runner may have the insertion through the middle, a strip of hemstitched linen each side, and ends trimmed with the lace. Another scarf may have the insertion with hemstitched ends, or the small inset may be placed cornerwise, serving either as a border or insertion. For curtains this may be used in the same way, singly, at a little distance apart. If you wish to curve the lace for a centerpiece trim, make 4 chain to turn, and half trebles instead of trebles at upper edge.

Many other ways of employing this motif prettily will occur to the interested worker.



# Classified ADS

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20c PER WORD

Here is the place to dispose of any product or to advertise for wanted merchandise. Ads are just 20c PER WORD. (Please be sure to count your name and address.) A 10 percent discount is offered on ads placed for three or more consecutive insertions. All insertions must be paid in advance. We cannot bill classified advertisers. Minimum ad accepted 15 words.

**JESSIE'S HOMEMAKER:** Two year subscription, \$6.50. Canadian subscribers, \$7.50. Pecks Subscription Service, 1033 Gypsum, Salina, Kansas 67401 (Nov-3)

**\$1.00 STARTS YOU** in big profit, spare time Costume Jewelry business. Get exquisite earring and pin kits. Make them, sell them easy! Profit big! Send \$1.00 for 2 starting kits, details. Donbar, Dept. 764-F, 2934 W. Fullerton, Chicago 60647 (Nov-3)

**CROCHET:** 2 dolly patterns, 25c plus S.A.S.E. Pauline Coffell, 2164 Isabella Rd., Mt. Pleasant, Mich. 48858 (Nov-3)

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**200 YEAR OLD** chocolate cookie recipe. Wonderful flavor! 25c and stamped self addressed envelope to Nathlene Olsen, P.O. Box 868, Collegedale, Tenn. 37315 (Nov-3)

**RAG DOLL PATTERNS!** Big selection. Free list!! Write: Farag Patterns, 333 N. Duck, Stillwater, Oklahoma 74074 (Nov-3)

**GRANDMA'S FUDGE BROWNIES** "These are real fudge brownies, my keepsake," is what grandma said when serving them. So rich and moist, almost like fudge. Do they keep well? Yes, if there are any left over. For recipe please send 25c and self-stamped addressed envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Mass. 01960

**WHOLESALE** handicraft supply catalog, send 75c. Miniatures, jewelry, beads, novelties. Jimboy's, Box 1386-TPW, Santa Barbara, Calif. 93102 (Nov-3)

**ADS NOT ACCEPTABLE:** Ads pertaining to homeworkers wanted. Ads pertaining to making or selling of alcoholic beverages. Ads of medical nature (home remedies etc.) Ads pertaining to sex.

**NO COOK CHOCOLATE fudge:** Absolutely the most creamiest and delicious chocolate fudge you have ever tasted without the fuss of cooking and beating. This recipe comes from a cookbook my mother received as a wedding gift over 50 years ago. The fudge is an excellent selling candy at our church bazaar and Christmas fair. For copy, please send 25c and a stamped, self addressed envelope to: Mrs. G. Zdanowicz, 12 Douglas St., Peabody, Mass. 01960

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**WORLD STAMPS:** Free set with approvals. Breed's Stamp Service, 1020 East Maple, Cushing, Okla. 74023

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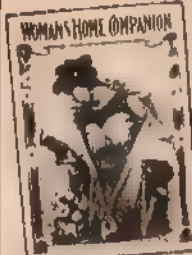
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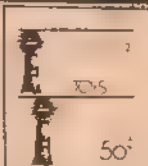
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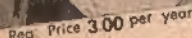
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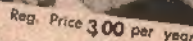




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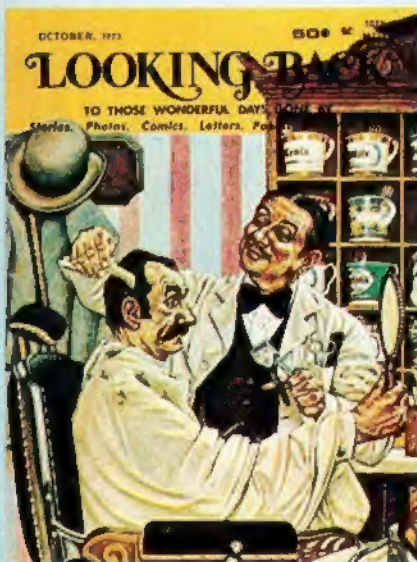
# LOOKING BACK

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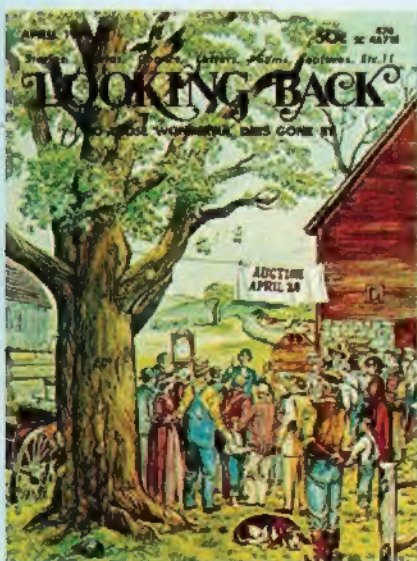
Open the pages of this heartwarming magazine and you'll become absorbed in the world of yesterday! The days of simple pleasures, simple living - a world somehow different from today's times. "Looking Back" takes you back to the lovely years 50, 60, 70 or more ago when America was less sophisticated. When daily living was a different world than today. Printed on fine slick paper, in a handy Digest Size "Looking Back" is different from any other magazine. It's completely wholesome, a precious joy to your household reading. You may find it hard to get at first! Remember, as a gift there is absolutely nothing in the world as entertaining as enjoyable, as appreciated as a gift subscription to "Looking Back". Just \$3.00 per year, 3 or more subscriptions at \$2.50 per year and we'll be happy to send gift cards to the recipient.

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- \* Grandad Visits An Indian Village
- \* Underground Railroad
- \* A Chance Meeting . . .
- \* My First Suit with Long Pants
- \* "Dear Lizzie"
- \* Telephone Operators in the 20's
- \* Hungry Indians . . .
- \* To The Top Of Mt. Uncaneonac
- \* On The Way To School
- \* Let's Go To Ma Bowley's
- \* Sam the Toro
- \* Hidden Beauty
- \* Curfew Must Not Ring Tonight
- \* Faults
- \* She Felt of the Belt at Her Back
- \* In The Good Old Winter Time
- \* The Porter Brass Band
- \* Good Old Cinema Days
- \* Meditations On A Winter's Morning
- \* Was This The First Car Radio?
- \* A Pail With A Tale
- \* The Passing Of A Friend
- \* My First Valentine
- \* Collecting Bottles
- \* What A Cheated Generation
- \* Your Father Is A Dirty Man
- \* Winter On A Kansas Farm
- \* In Those Days
- \* When I Was A Boy
- \* Winter Underwear
- \* Winter Dreams
- \* Memories Treasures
- \* The Flu
- \* Not Growing Old
- \* Little Things
- \* Think
- \* Rhubarb Ridge by Graham Hunter
- \* Various Text Cartoons By Francis Kauf



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Each month . . . A look into the nostalgic past through authentic photos, drawings, cartoons, comics, memories, features, songs, poems, letters, ads, etc., from the turn of the century up to a decade or so ago.

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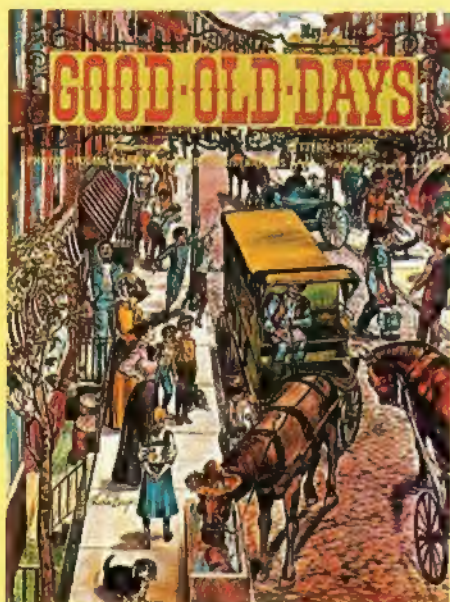
• Barney Google • Happy Holligan • Boob McNutt • Tillie the Toiler • Little Annie Rooney • Little Nemo — plus many, many others.

We're embarrassed by the kind words in letters such as these.  
Dear Sir:

Frankly it's a good thing that "Good Old Days" is not harmful to our health because it certainly is habit-forming, also hard to find on news stands too. I'm breaking loose with the four dollars for a year's subscription. I believe anything as good as you've got deserves support. It's refreshing to see a magazine that can sell itself, without the use of sexy covers, lurid stories, and above all, a lack of violence.

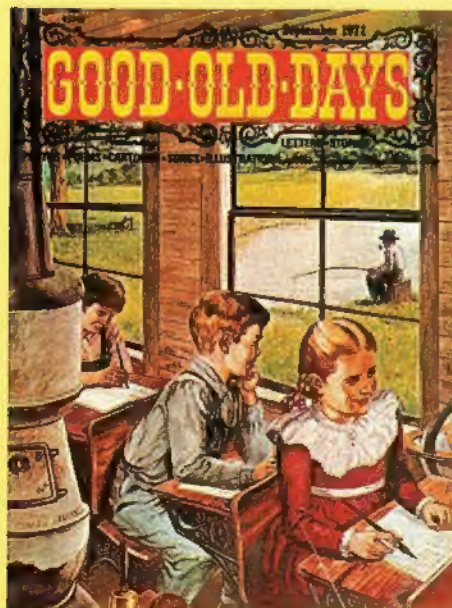
Honestly, reading G.O.D. gives a feeling of peace no drug can match!  
M.J.P.

West New York, N.J.



**JUST A FEW OF THE FEATURES  
PREFERRED DURING THE PAST  
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- Thank heaven for Biscuits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5¢ nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
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- Shoe factory work in the 20's
- 1st women's lib — 1910 —
- Durable doll of yesterday



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